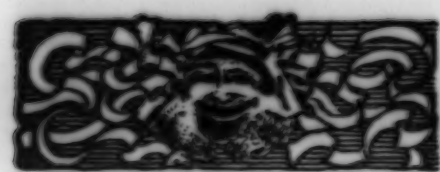


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LAURA ALBERTA.

MIRROR INTERVIEWS.



From photo. by Morrison.

Georgia Cayvan.

We New Yorkers claim Georgia Cayvan as our own, although she first saw daylight somewhere way up in Maine and saw the footlights flicker for the first time in Boston, where the beans come from. She belongs to us, for all that, as she first gained professional prominence in New York, where she steadily advanced in favor with each successive role she essayed as leading woman of the Madison Square and Lyceum stock companies. But it's the old story. We never loved a histrionic young gazelle and saw her flower into charming womanhood in a stock company but she got the starring bee in her bonnet and took to the road. 'Twas ever thus. There's a long list of them. Clara Morris, Kate Claxton, Effie Ellsler, Rose Coghlan, Ada Rehan et al. And now Georgia Cayvan is going a starring. Her success is almost a foregone conclusion, for there is a magnanimity and womanly charm about her acting that cannot fail to draw the public—provided she is well managed and has secured a suitable play.

THE INTERVIEW.

"Will you kindly place yourself on record for a MIRROR interview?"

"You mean in regard to my plans for next season?"

"No, I would like you to first tell me about your career."

"You're not getting authentic data for my obituary, are you?"

"Not exactly. Although if Providence—like the general public—should take a fancy to you, the daily papers would be very apt to utilize the story of your life as told by yourself in a MIRROR interview."

"Oh, now I know what you want—I'm to be the subject of one of those two column interviews that have been appearing in THE MIRROR for the past two years. But let me off easy in regard to my career. I'm modern, you know, and don't belong to the old school of stock actresses. So I can't give you personal reminiscences about the palmy days of the drama and all that sort of thing. Well, to begin with, I was born in Maine, but was taken to Boston when a child, where I was educated in the public schools. I don't know why or wherefore, but I was always reciting while at school. I was generally put forward in any school competition as the class reciter. This led to my becoming a pupil in Lewis B. Monroe's School of Oratory, and I began earning my living as a reader and elocutionist. When I was fourteen, R. M. Field heard me recite, and offered to make me a member of the Boston Museum as soon as I left school. Instead of accepting his offer, I temporarily gave readings in Massachusetts and other New England States."

"Then you didn't care to go on the stage at that time?"

"No. I aimed to make a name as a public reader, but Professor Monroe predicted that the stage would be my ultimate destiny. It was while I was at his Summer home in the country that Steele Mackaye, who was visiting there, heard me recite, and when he opened the Madison Square Theatre he offered me a leading position in his company, but I declined the offer."

"Why?"

"Because everybody reminded me what an awful thing it would be if I went on the stage in New York and failed. So I made my first trial in the way of professional acting with the Boston Ideals as Hebe in Pinafore. Then Mr. Mackaye renewed his offer and I accepted it, and made my New York debut as Dolly Dutton in Hazel Kirke. After the play had been running about a year Miss Ellsler left to play Hazel Kirke in one of the Madison Square road companies, and I took her place in New York. When the Professor was produced at the Madison Square in June, 1881, I originated the role of Daisy Brown."

"When did you appear in the Greek play?"

"That was also in 1881, when George Riddle brought out The Oedipus Tyrannus at John Stetson's Globe Theatre in Boston. The role of Jocasta was most exacting, and required a totally different style of acting from what I had been accustomed to. You see, I belong to the new school, in which the main object is to seem as natural as possible on the stage in order to disguise from the audience, so far as possible, the fact that you are acting. As Jocasta I had to adopt, to some extent, the histrionic methods and traditional exaggerations of the old school. Modern methods would have seemed inadequate to give an effective interpretation to the majestic lines of a Greek tragedy like The Oedipus Tyrannus. It was a bold undertaking for a young actress, but my success as Jocasta did more to enhance my reputation than any other

role I have ever attempted. The press throughout the country published columns about the production, and I thereby achieved a national reputation."

"When they were calling me out repeatedly on the first night in Boston, John Stetson made up his mind that the reason the applause didn't cease was because the audience were calling for somebody else. Finally he came to me and expostulated. 'Miss Cayvan,' he said, 'they're not calling for you—they want the author; where is he?' 'Author!' I gasped; 'what author?' 'Why, the author of the play,' said Uncle John. 'Good gracious!' I exclaimed. 'We'll have to dig him up. He's been dead over 2000 years.'"

"You also played in the Greek play in New York, did you not?"

"Yes, at Booth's Theatre and the production duplicated its Boston success—that is its artistic success. The fortnight's experience was an expensive luxury to me, as I gave up a good salary at the Madison Square, and paid for my own costumes; but the reputation I derived from it was subsequently of the utmost benefit to me."

"Can you recall the principal roles which you have appeared in besides Dolly Dutton, Hazel Kirke, Daisy Brown, and Jocasta?"

"I'll try to. I was the original Lisa in The White Slave at the Fourteenth Street Theatre, and the original Lura in the American production of The Roman Rye at Booth's Theatre. I was for a season with Haverly at the California Theatre in San Francisco, where I appeared in a series of Bartley Campbell's plays, my roles including Sara in Siberia and the title-role in My Geraldine. After that I was engaged to replace Sarah Jewett at the Union Square Theatre in the roles of Marcelle in A Parisian Romance and Jane Learoyd in The Long Strike. On A. M. Palmer's retirement from the Union Square I returned to the Madison Square, where I played the title-role in May Blossom. Then I starred for a while in La Belle Russe. I also originated the part of Hattie in Old Shipmates at the Fourteenth Street Theatre. As the leading woman of the Lyceum Theatre I was the first to appear in the parts of Helen Truman in The Wife, Minnie Gilfillan in Sweet Lavender, Ann Cruger in The Charity Ball, Lady Harding in The Idler, Mme. Zepher Elaine in Nerves, Camilla Brent in Lady Bountiful, Katherine Thorpe in Squire Kate, Florence Winthrop in Americans Abroad, and Lady Noeline in The Amazons."

"Why did you leave the Lyceum?"

"Because illness made it absolutely impossible for me to continue to act there. As you know, I went to Paris to recover my health, and ultimately found relief on returning to my own country. I am now in better health than I have been during my professional career, and glory in the fact that I shall be back in harness again next Fall. I wish you would place me on record as saying that I'm not going to star because I'm tired of stock work or think that I have got beyond it. Far from it. I love stock work, and intend to make my company a stock company so far as possible. My reason for starting is that it seems the only practical way for me to return to the stage. There are no genuine stock companies left in New York at present—at least not in the sense that the term was formerly understood. The London system of having the nucleus of a stock company and engaging prominent actors and actresses for the leading roles in new productions is gradually gaining ground in New York. Therefore, I intend to try the experiment of heading a traveling stock company of my own. I mean that I shall not start out with the idea of only producing plays that keep me in the centre of stage throughout the entire performance. My ambition is to produce plays in which there are suitable roles for the members of my company as well as for myself. I have always held that the play is what the public are after—not the actors. Bad actors never killed a good play. Good actors never made a bad play a success for any length of time."

"What plays have you accepted for production?"

"I shall in all probability open my tour with a production of Mary Pennington, Spinster, at Palmer's Theatre, on Oct. 5. The play has proved very successful in London, and was written by W. R. Walkes. I have also secured a comedy of Irish high life by Elizabeth Bisland, called Goblin Castle, and a society play by Charles Henry Melzer, dealing with dramatic incidents of an international marriage. My repertoire will further include an amended version of Squire Kate, in which I will appear in my former role of Katherine Thorpe."

"Have you completed the engagements for your company?"

"No, not entirely. Among those engaged so far are George Woodward, Anne Sutherland, Florence Connon, Winifred McCaull, Louise Palmer, Lionel Barrymore, Arthur Brown, and Frank Atherton. They complete the cast for the first play under consideration. Please take note that they are all American born, with the exception of Frank Atherton, who was over here six years ago with Charles Wyndham. Did you ever notice that the majority of our stock actors are Englishmen, and that on the contrary the majority of our stock actresses are of American birth? I can only account for this from the fact that acting is more highly considered as a profession in England than in our own country, and it is quite usual for college graduates to go upon the stage abroad. Actors are received in the best society in London, and their social standing is on a par with artists, lawyers, and the men of brains and merit of any other profession. On the other hand we are just beginning in America to attach any importance to the profession of acting. We have been prone to look upon actors and actresses not as artists but merely in the light of public entertainers. It was all very well for a woman to go on the stage because she could earn more comparatively than in the other occupations open to her,

but as for a man—well, unless he proved to have exceptional talent, he was regarded somewhat as a black sheep—especially if he came from a good family and was well educated."

"Don't you think that the social standing of the profession is much higher than formerly?"

"Yes, indeed! Lots of society people attended the Actors' Fund Fair in 1891, which they would not have done a decade earlier, when considerable prejudice still prevailed against actors and actresses as 'strolling players,' and social ostracism was often the penalty paid by the sons and daughters of good families who went upon the stage. What club in New York, to-day, has a better standing than The Players? Its members are composed not only of actors, but largely of prominent citizens of New York who are lovers of the stage, its people, its history, its literature, its traditions. Take the two clubs in New York devoted to the interests of the women of the stage. Are there any clubs that have a higher standing?"

"Didn't you deliver an address on the subject of the stage and its women at the Chicago World's Fair?"

"Yes, at the World's Congress during the week devoted to women. I had intended at first to speak on the subject of the American-born actress, as at the time of my invitation I was the only American actress on the list of speakers. When I learned that Clara Morris had also been invited to speak at the Congress I selected the subject of 'The Stage and Its Women' for my talk. I stated in that talk that in the demand of the popular drama for women of gentle breeding and broad culture, as well as for those gifted with great histrionic talent, a new problem in sociology had presented itself to the thoughtful—the women of the stage, what will you do with them? I said that in speaking as a woman to women I would make my plea for a better understanding, a more sympathetic appreciation of the women of the stage. Actresses ought not to be regarded as curious creatures, to be looked down upon in Pharisaical pity, or goodness to be looked up to with sentimental heroine worship, but simply as women of another family, speaking a different language, governed by different standards, yet in spite of tradition and environment maintaining an integrity of principle which has given to the profession so many womanly women."

"How do you account for the dearth of dramatic masterpieces?"

"I don't pretend to account for it, but I'm sorry to say that the assortment of masterpieces by our own dramatists seems decidedly limited. I say I'm sorry, because I'm American through and through, a Yankee girl to the core, and it will be the proudest achievement of my life if I can discover and be the means of producing a great American play. I have read scores and scores of American plays and have submitted them to persons in whose judgment I have implicit confidence, but a masterpiece of native make and dealing with an American subject has not been forthcoming, at least not one that would be especially suitable for my purpose. I'm in earnest in this matter and would be willing to produce a play by any American dramatist, if it came to me bearing the unqualified approval of say six New York dramatic critics. The play need not necessarily deal with an American subject, but the critics must state in their approval that the play is suitable for me and my company, and that in their judgment it would make a success."

"But how can the critics gauge or prognosticate what will succeed from a box-office standpoint?"

"There you are! How can the actors do it? How can the managers do it? Who can do it? That's why our managers import so many foreign successes."

"Yes, and make so many failures with them after they get them over here."

"Granted. But as they strike a 'winner' now and then they think they are playing a safer commercial game than in producing the untried plays of untried dramatists. However, that's not to be my policy. I shall probably open my tour, as I have already stated, in a play that has succeeded abroad, because the play suits me and my company, but I have accepted two plays written in this country, and which, in my opinion, ought to meet with public favor. I intend to give the preference to any play of native make that comes within the provisions of my offer. If money could turn brains into dramatic literature we should be deluged with good plays, because the American public are eagerly looking for dramatic masterpieces, and money would be no object with managers to obtain the golden egg of box-office prosperity. Moreover, there is no appealing from the decision of the public. The public knows what it wants, and it cannot be convinced either by critic or manager to accept a play that doesn't suit its fancy, or that doesn't embody that 'one touch of nature that makes the whole world kin.' To be successful a play must make audiences either laugh or weep, or both."

A. E. B.

ARTHUR BOURCHIER'S AMERICAN TOUR.

The American tour of Arthur Bouchier and his company, from the London Royalty Theatre, will commence in this city late in November, and include a comprehensive journey through the country. The complete London scenery and properties will be brought over, and the repertoire will show The Child Widow, The Queen's Proctor (Divorçons), Monsieur de Paris, and The Liar.

In the company, besides the star, are Irene Vanbrugh, Katherine Stewart, Mabel Beardsley, Helen Rous, W. G. Elliot, Mark Kinghorne, Ernest Hendrie, Henry Vibart, F. W. Permain, Charles Troode, and W. Blakely.

THE NEW MANAGER.

The New Manager at Vincennes, Ind., wants a few more dates with high-class attractions. Address Guy McJimsey, manager.

GOSSIP OF THE TOWN.

Marthe Brandès made her debut at the Vandeville twelve years ago in Dumas' Diane de Lys.



She rose to an enviable prominence during her stay at the Gymnase, her superb characterizations of the impressionable role in Gerfaut, and of the title-role of Renée astonished even her best friends. Since 1880 she belongs to the Comédie Française, being cast for all the leading emotional roles of the repertoire. Mademoiselle Brandès also appeared as the ill-fated Queen in Ruy Blas lately, making a most favorable impression.

Louis Martinetti, who made a hit as Billy Butts in Blancy's A Baggage Check company last season, has been re-engaged by Charles E. Blancy for next season. Mr. Martinetti has been busily engaged all Summer working on his new specialty which he will introduce in A Baggage Check the coming season.

It was Berenice Wheeler, and not May Wheeler, as published last week, who was called home from London by illness in her family.

Rose Eytinge intends to teach elocution and acting in St. Louis.

Manager George W. Lederer was confined to his home in Orange, N. J., last week, with an attack of gastritis, but his condition was not believed serious.

William Garen, who has been the resident manager of Havlin's Theatre, St. Louis, for the past season, has been re-engaged by Mr. Havlin for the coming season. Mr. Garen, in speaking of the business done at his house last season, says it was the largest in the history of the theatre, and that the prospects for the coming season are just as bright. The house will undergo many changes this Summer, and will be ready to open on Aug. 23. Coon Hollow will be the opening attraction, and will be followed by some of the strongest companies on the road.

W. B. Downing has been engaged by Jacob Litt for the part of Joe Lowry in In Old Kentucky for next season.

George Kenney, for fourteen years with Charles H. Prate, is engaged as business manager and treasurer of Gotthold's Gigantic Gathering of Carefully Chosen Celebrities. James M. Gotthold, son and chip of the old block, will be general agent.

Frank Dietz managed a Pain fireworks display in Pittsburgh on July 4, that was very successful. The event illustrated the battle of Bunker Hill, and was scenically set and employed several hundred persons as figurants.

Jules Levy, the cornerer, denies the report that he intends living abroad. He proposes to make New York his permanent abiding place.

Canary and Lederer received over a thousand suggestions for a souvenir to celebrate the fiftieth performance of In Gay New York, July 10, a prize of \$50 having been offered for the best idea.

A coroner's jury, June 29, acquitted Dr. Anna C. R. Stevens, who was charged with performing an operation resulting in the death of Leonora Couens, a member of The Sunshine of Paradise Alley company, June 10. The verdict placed the responsibility upon an unknown person.

Augustin Daly and twenty members of his company, headed by Ada Rehan, sailed last Wednesday for London, where they open at the Comedy Theatre July 11, probably presenting The Countess Gucki, and, afterward, Love on Crutches.

William Owen's Hamlet is pronounced a distinguished impersonation in the Northwest.

A picked team from the stage hands of the Grand Opera House, Philadelphia, and a nine chosen from the chorus of the Castle Square Opera company played an exciting, though one-sided game on the Germantown grounds last Tuesday afternoon, the Castle Square team winning by the score of 29 to 9. During the game Catcher Wiegand had a finger broken and Second Baseman Robinson's nose was dislocated by being hit by the ball.

William Mitchell has been re-engaged for On the Bowery, in which Steve Brodie will visit the Pacific Coast next season. M. S. Hogan and Tommy Glenroy, the clever boxers, are also re-engaged.

Russell and Pearl, musical artists, are re-engaged for the Sidewalks of New York.

During the months of July, August and September, the Protective Alliance of Scenic Painters of America will meet on the first and third Wednesdays of each month, instead of every week.

Maud and Hilda Hollins have received offers from the Lyric Theatre, London, but prefer to remain in their adopted land, America.

Stage Manager Fred Edwards and wife have been the guests of E. J. Henley and wife at their cottage, Elberon, N. J. Mrs. Edwards sailed for Paris, July 4, on business for her husband, who remains to perfect plans for E. J. Henley's new play.

A grand opening ball was given at the Plaza by the Sea, Asbury Park, July 4, by Colonel H. J. and Mrs. S. A. Bly, the owners and managers, and Helen Blythe. Tasteful invitations brought many friends to the auspicious event.

A TIP FOR THE RISING DRAMATIST.

Our great metropolitan managers, it is stated repeatedly, are anxiously, expectantly awaiting the production of a real live American play by an American playwright, and this phenomenon, it is averred, likewise repeatedly, should be a drama of life in this mighty, kaleidoscopic settlement of New York. Of course, no end of plays of New York life have been written, and more than several have been successfully staged, but the managers will tell you that they are still awaiting the one powerful effort that shall mark an epoch in the history of our drama, and score an immortal touchdown for the wondrous author. The secret of the matter is to ascertain just where the aching vacuum exists, and then blaze away and fill it in. Playwrights of even the most commonplace discernment must appreciate any assistance that may be put in their way, and, to such an end, it is the purpose of this illustrious discourse to advance the proposition that the wise managers imagine themselves awaiting the play that will reflect metropolitan life and affairs as they actually are, not as they should be, or should not be, or might be if so and so were this or that. Herein lies the great sesame of success. It alone remains for some cunning dramatist to drop the wick of news into Fortune's slot-machine to bring forth the chewing-gum laurel-wreath.

The candor date for this sort of thing must first look around him over the wreck-straw sea of the past and size up the shortcomings of those that have gone before. If it be true, as we are told, that the typical New York play is yet unwritten, what was the matter with those that have aimed at the same target? Edward Harrigan's works, we hear, were too broad, too crude, and showed the upper-lower classes in a false light of affability and contentment; Chimmie Fadden was preposterous, since no self-respecting householder would think of tolerating for an instant such an unconventional monstrosity as Chimmie; Belasco and De Mille, Martha Morton, Henry Guy Carlton and others have erred on the other side in making most of their characters delightfully, but undeniably unreal, while all the melodramas on the subject, from *The Streets of New York*, *The Sidewalks of New York*, *The Back Yards of New York*, *The Car Tracks of New York*, *The Gas Pipes of New York*, and all the rest, have gone to a sensational extreme that must antagonize every manager who is not in the business to make a living. What is wanted, then, is a true-to-life portrayal of New York people, as they are and as they do—a realism of the Shore Acres sort brought to town and molded upon the city folk. There must be no catering to delicate tastes by suppression of hard truth. Let us know the worst, if worst there be, and show us ourselves in colors of fact, not fancy.

With intent to assist the deserving and industrious playwright a few sample scenes from real life are given herewith in the avowed belief that much good may come of their timely publication. These little sketches are not named for keeps, a negligence in accordance with the present English custom which never names a play until the hour of performance, and re-christens the outfit twice a week throughout the run. The first scene shows the interior of a Broadway cable car in the peculiar motion affected by such a contrivance. This effect is easily to be produced by negotiating with a rock-drill, a pile-driver and an earthquake to juggle the stage during the scene. Clarence Frelinghuysen and his fiancée, Mildred Derrington, are hurled into the car by the conductor as the curtain rises. Sandow and Attila should be specially engaged to combine forces in impersonating the conductor.

CLARENCE (rising from under stage): How fortunate that you were thrown into a seat. (Business with strap.)

MILDRED (fringing comfort): Yes; is there a hospital at hand? I think my skull is fractured!

THE CONDUCTOR (hoarsely): Step-forward-there—push-along—move-up—make-room—what's-the-matter wid yer! (Coward surges ahead.)

CLARENCE (gasping for breath): So sorry. I only broke three ribs. The undertaker borrows the car at—

THE CONDUCTOR: Woggle-boogie-biff-phizz! (Earthquake turned on—car does two flip flaps and compound handspinning.)

CLARENCE (in Dying Gladiator pose): What did he mean?

MILDRED: He meant "Hold fast!" Are you still breathing?

CLARENCE: Yes, but the end is near. I've lost the McKinley button from my coat-lapel! (Dives under floor mat in search of button.)

THE CONDUCTOR (entering car): Transfer for Steenth Street! (Walks over CLARENCE.)

MILDRED (raising the body of her lover): Dead! Oh, this is tough! And the McKinley button—who has it? Revenge! R-r-revenge! (Red lights play tag on tableau. Quick drop.)

The next act must be played entirely in pantomime, eased by green lights and music. The scene shows the conductor's palatial residence in Catharine Street. Property dogs, chickens, and pigs should be carried. The conductor's wife, Clementine, attired in a Jenness Miller gown of short waisted blue, is seated upon the mantle-board. Her husband enters at door R. C., stealthily clasping the McKinley button at his breast. He kicks over the property animals and other bric-a-brac, and carefully secretes the button in a hidden panel of the magnificent mahogany escritoire, and then, climbing slyly up the wall, falls asleep on the ceiling. Clementine descends from the mantle-board, where she has remained unobserved, and recovers from its hiding-place the talismanic button, holding which triumphantly aloft, she exits R. C., with a defiant smile. The band plays "We Never Miss the Water till the Bar Gives Out," and curtain falls on property pig. Of course, a skirt dance may be introduced by the lady in the Jenness Miller gown without marring the intensity of the scene.

The concluding episode should occur in either a police court, a church, or upon the lawn of a suburban villa. There is no sense in deliberate disregard of the first principles of stage craft, and the vital spark of melodramatic success lies in employing one of the surroundings mentioned for purposes of reconciliation or retribution. If the writer may be permitted the suggestion he

would strongly recommend the use of the suburban lawn for the reason that an out-door environment admits the introduction of bicycles and bloomer suits, which are much appreciated nowadays. But the scene is the only commonplace matter in the arrangement. Note the truly surprising tilt of the story: Mildred is discovered in the arms of the conductor, now her accepted lover. Her aged father, tottering across the stage, clinging to the set shrubbery for support, mutters inaudible benedictions to slow music. Suddenly Clementine, clad in red satin, enters on a tandem with a member of the Broadway squad, dismounting at centre. The conductor staggers against flat, and Mildred swoons upon grass mat.

CLARENCE (cuddly): Ha! ha! You thought to escape me, and to drag this wretched girl and her dilapidated parent into the mesh of despair! But it shall not be your fatal recklessness on the cable-car, your neglect of me, even, may be condoned, but the swiping of this precious heirloom never! (Flaunts the McKinley button before astonished group. Three sound money cuppers enter L, through wall, and hand off the conductor. Mild tableau. Slow curtain.)

The foregoing scenario, embellished with judicious touches of low-comedy servant business, should achieve instant notoriety. No one may deny the newness of the ideas, the novelty of the final catastrophe, or the continuity of the episodes. Button, Button, Who's Got the Button is suggested as a most convincing title, while the whole outfit stands uncopied, and ready for use by anybody—pirates or privateers.

THE CALLBOY.

A NEW COMIC OPERA AT PROVIDENCE.

The Mandarin Zune, a new comic opera in three acts, with music by D. W. Reeves, of Providence, and libretto by George W. Currier, of Boston, received its initial presentation at



MADELEINE BOUTON.

Boyden's Floating Palace Theatre, Crescent Park, Providence, June 29. It was an invitation performance, the large audience being friends of the authors and of Manager Boyden, city officials, and newspaper men. The public opening occurred June 30, and attracted a large audience. The new opera is very interesting, the music pretty, and costumes and stage-settings handsome and attractive. Ethel Balch captivated her auditors, and her singing was especially pleasing. F. M. Knight's sweet tenor voice was heard to great advantage, and Raymond Hitchcock as the Mandarin, Richard Quilter, Stanley Felch, R. H. Geiger, and Emma Glenn were successful in their respective roles. The chorus was composed of members of The Wizard of the Nile company, who sung with splendid effect. The opera was staged under the direction of James Gilbert, of Boston. Two performances will be given daily until further notice.

Besides those mentioned, George Hall, Peter McLaughlin, Frank Soule, Sinclair Nash, Lionel Hogarth, Edmund Kissam, May Mitchell, Rose Dodge, Nellie Blanchard, and Helen Rutledge are in the cast. The opera tells the story of the abduction by The Mandarin Zune of a daughter of the United States Consul, whom he inadvertently captures in an effort to steal away her girl companion. The resulting complications are amusingly wrought out, the Mandarin being eventually hailed before the Emperor of China, who excuses him on a plea of "involuntary abduction."

Don't make mistake in booking Johnstone, Pa. Johnstone Opera House, best house

W. S. Bates, Agt. At Liberty, Aug. 1. MIRROR.

MORE ON EMPHASIS.

An article headed "Studies in Emphasis" by Alford Ayres, in THE MIRROR of June 27, attracted my attention, and I feel impelled to say a few words on the subject.

Much of Mr. Ayres's article is true, some of it, alas, too true. Although good reading is the foundation of all education, and therefore should be taught with greater care than any other branch, in reality there is no branch so woefully neglected in our schools. The scholar who can articulate the greatest number of words in the shortest time is, as a rule, marked highest. Little or no attention is paid to analysis of the thought of the context, or the emphasis of the reader, which is his means of imparting that thought to others.

What is emphasis? While Mr. Ayres makes no attempt to define emphasis, his treatment of it leads one to conclude that, were he to define it, he would say in substance: "Emphasis is special force applied to individual words," for he does say: "One of the particular things to attend to in reading is to give the individual words the relative importance requisite to make the thought easy to seize by the listener," and in his quotations, for example, he uses only examples of force. But Mr. Ayres is not alone in this. From chats with actors, readers, orators, ministers, and, I regret to say, teachers of common schools and schools of elocution and acting, it would seem to be the almost universally accepted definition. I think I am not extravagant when I say that nine out of the ten text books on reading define emphasis (in varying phraseology) as "Force applied to particular or individual words."

This has always seemed to me a narrowly

thought or idea in the context and never become monotonous or tiresome, but on the contrary always to seem spontaneous, unstudied, and refreshing.

ALBA HEYWOOD.

ABBAY, SCHOEFFEL AND GRAU RESUME.

At a meeting of the directors of the Metropolitan Opera House and Real Estate Company in this city last Tuesday afternoon, a report of the Committee on Reorganization was accepted by unanimous vote of D. O. Mills, William C. Whitney, George F. Baker, Luther Kautz, A. D. Juliard, and Adrian Iselin, Jr. President George G. Havens presided.

By the plan of reorganization, as adopted, the old company is done away with, and a new corporation will be formed. The creditors will receive notes of Abbey, Schoeffel and Grau for sixty per cent. of their claims, and preferred stock in the new company for the remaining forty per cent. The capital stock is fixed at \$50,000, which will be raised by the sale of preferred stock.

The new Board of Directors will consist of William Steinway, Robert Dunlap, Edward Lauterbach, Abbey, Schoeffel and Grau, and a seventh member to be appointed by Robert Goelet. The three former managers will continue in the control of the house, Henry E. Abbey receiving a yearly salary of \$10,000; Maurice Grau, \$8,000; and John B. Schoeffel, \$8,000. The conditions of the old lease are resumed, practically unchanged.

An official schedule was filed later in the County Courthouse by the firm of Abbey, Schoeffel and Grau, showing total liabilities of \$34,244.88, of which there are unsecured \$209,444.36 secured, \$179,204.91, and preferred, \$2,675.61. The nominal assets are \$177,967.65, and actual assets \$162,154.65. The firm's debts are \$480,996.89, of which \$34,000.00 are unsecured; \$282.61 preferred, and \$144,201.91 secured, while the nominal firm assets are \$404,567.65, and the actual \$166,554.85. Henry E. Abbey's individual debts are \$79,394.39, of which \$65,000 are secured, and \$14,394.39 unsecured. His nominal assets are \$73,400, and his actual assets \$5,000.

Among the firm's creditors whose claims of \$5000 or more are secured are W. H. Crane, \$5000; Henry Deelan, \$10,000; Lotta M. Crabtree, \$10,000; Jean De Reszke, \$7000; Sir Henry Irving, \$8873; Nellie Melba, \$8000; Elizabeth Marbury, \$8000; Lillian Nordica, \$5000; Fred Rullman, \$6714; Frank V. Strauss, \$8000; Agnes Booth Schoeffel, \$8000; and Tyson and Co., \$18,000. Lillian Russell's claim for \$27.77 is preferred, and Henry E. Abbey's individual liability to Lotta M. Crabtree for \$20,000 is secured.

The principals already engaged for the opera season include Calvé, Melba, Nordica, Scalchi, Mantelli, the De Reszkes, Plancon, Ancona, Campanari, and Cremonini.

HOW SHE CAME TO WHISTLE.

Mrs. Alice J. Shaw, in the *Home Queen* for July, says:

"Answering the oft repeated question, 'How you first came to whistle,' I simply did it for self-support and the education of my children. I had only been with my instructor three months when I made my first appearance in public, now ten years ago. It was an afternoon affair at Steinway Hall, New York, with an audience of 2000 lady teachers. The weather was anything but propitious, the rain coming down in torrents. My mother was that morning called away by a death in the family. It almost seemed as if nature itself was against me. However, I was there on time, and went on to do my little part. Never will I forget the sea of faces and the nervousness it produced. Knowing nothing then of the care and attention the lips required, they became dry, and it seemed as though I found no sound at all. My one wish was that a friendly trapdoor would kindly open and end my embarrassment.

"I was surprised that I pleased the audience, but its lively demonstration showed sympathetic interest, and I felt immensely relieved. I should like to take my lady readers into my confidence with regard to my costume for this (to me) great occasion. The prejudice of my family for my undertaking has been mentioned, and even carried them so far as to prevent my obtaining assistance from them in this direction, and even to the family 'treasures' being concealed.

"One friend I did have who asked me if I could use lace samples. I rose to it quicker than the proverbial fish, and, hunting up an old satin skirt, set to work. Matching the lace as well as possible in regard to looks and width, for no two pieces were alike or over a yard in length, I covered the entire skirt with it. Next a black satin sash made the foundation for a bodice, and there it was. It only needed the purloining of the roses from my best hat to blossom on the shoulder, and I had my first concert dress. I have it now laid carefully aside, and no amount of money could induce me to part with it. With little realization of what I was that day undertaking, I gave the 'Spring-time,' made famous by Parepa Rosa, and the 'Message of the Nightingale,' composed by Laura Sedgwick Collins, who was my accompanist."

KANSAS CITY T. S. E. N. A. NOTES.

Kansas City Local 31 is in most prosperous condition. A social session was held June 24, when speeches and light refreshments made up the menu of entertainment. Press Correspondent J. W. White, delegate to the national convention at Detroit, attends the democratic assembly at Chicago on his way. Nearly all of the road members are at home, and six are working at Fairmount Park during the Summer season. Sparks and Weaver, the eccentric knockabout comedians, scored a big success recently at the Gillis Opera House. The first-named is a member of Local 31.

THE HEROES OF NORTH SAN JUAN.

A Reminiscence.
BY MILTON NORRIS.

I believe I have never told you how we came to be known as The Heroes of North San Juan. It was this way: At the end of the regular season at Piper's Opera House, Virginia City, Neb., in 1870, the principals of the company, including the late Sue Robinson as the star, Bob Lindsay, Billy Robinson and his wife, Nedra; Grace Heslip, R. G. Marsh, the writer, and a violinist, name forgotten, organized for a tour of the mining camps, on the commonwealth plan. I have frequently wondered why the word commonwealth is always used in this connection, when common poverty would so much more fitly express it.

Grass Valley was our objective point. Miss Robinson's childhood had been passed there, and she had toured the camps as an infant prodigy. This in the days when the red-shirted miner was wont to throw gold coins on the stage in his moments of enthusiasm. Surely Grass Valley would turn out en masse to welcome its favorite child, now grown to womanhood and a famous actress. The oft-repeated experiences of prophets among friends and kinsmen had no terrors for us. Our first stand was Reno. Lindsay and myself constituted the "business staff." We stood gloomily about the door of the old hall over a saloon until eight o'clock. Not a seat was sold. The customary fiend small boys haunted the hallway and slid down the banister. At 8:10 a mild-mannered young man with pale hair and watery eyes came up stairs. "How's the house?" he asked with an all-around smile, which was stopped by his ears getting in the way.

"Big," said Bob.
"Any seats left?"
"Yes, a few."
"How much?"
"One dollar."
"Nothing less?"
"Nothing less."
"Party of us was going to have a dance to-night, but if you'll make it half-price all around we'll come here instead."
"How many of you?"
"Fifty or sixty."

After a brief consultation we accepted the proposition, with the proviso that they should all come in a body. We figured that the rush would attract attention, and draw as many more.

They came, fifty-two in all. Twenty six dollars worth of 'em. We waited till nine, and not another soul showed up. Now, what do you think? Talk about your ticket speculators! That mild-mannered young man was a local "manager." His scheme of management consisted in knowing every theatre goer in town and engaging to get them in for six bits. Then he would work his little cold deck on the company for fifty cents and pocket the extra twenty-five. We lost sixty five dollars on the town, and the "local manager" made just twelve dollars and seventy-five cents. We learned the next day that he was a tenderfoot from South Norwalk, Conn.

We next moved on Truckee, which was billed for two nights. Our first night was killed by an unfortunate combination of circumstances. There had been a leg show in town about a month before. It had so shocked the community that a local clergyman had felt called upon to denounce the theatre and everything pertaining thereto. Two days preceding our arrival the clergyman had eloped with the wife of the local undertaker, and on our night there was an indignation meeting at the school-house. But we made a big hit with the small audience present, and all ten of them assured us that they would work us up a big house the next night. Even as early as '69 Truckee had developed that specialty for which it has since become famous. It would burn down upon the slightest provocation. It usually indulged in this pastime once in about every three months. However, being a lumber camp, instead of a mining camp, they built themselves up the next day and jogged along as though nothing had happened. On this occasion it burned itself down about 4 p. m. on our second day.

We next moved on Dutch Flat. We landed in that town with \$3 in the treasury. There was no sharing contracts in those days. It was a plain case of pay your rent whether it came in or not, unless you were a good story teller. Dutch Flat was a picturesque spot in a narrow gulch or valley. We arrived in town early. It was a beautiful day. The little camp was a perfect bower of roses. But there was scarcely a sign of life. The long white road that wound through the camp, reflecting the hot rays of the June sun, was deserted.

The tavern on the corner appeared tenantless, save for the occasional glimpse of a Chinaman in the rear yard. The front door stood open, the office deserted. A fat Dutchman sat dozing in the sun, in front of the saloon, on the opposite side of the road. Evidently we had struck a deserted camp. Our hearts sank within us.

A sleepy individual in shirt sleeves finally put in an appearance, and conducted the ladies to their rooms. Lindsay and myself went to the theatre. It was an old frame structure, unpainted and dilapidated, on the side of the hill. The doors stood open. Passing through a lobby about ten feet deep, in which was the ticket office, we opened the front door, and looking down over rows of circus seats, we saw the stage at the bottom of the hill. Reaching it in safety after a perilous descent, we found a small boy dozing in the sun, which came in through the open rear door. From this door we could look down, down into the gulch below, where the muddy creek washed the placers.

Evidently our coming had not deeply stirred the community. True, we had no sensational lithographs in those days, no gaudy posters, and no brass band. But our modest quarter sheet

programme had been placed in every house, and posted on several boxes and barrels in front of the store, and the boy sleeping in the door had about fifty of them in his lap. Evidently he had been distributing them—or intended to do so.

At 6 o'clock Dutch Flat began to give evidences of life. The miners came from their holes in the hillsides and from the placers along the gulch. The dining-room was well filled with men in their shirt sleeves. A little later a few appeared cleanly shaved and wearing "billed shirts." At 8 p. m. Lindsay and myself paced the small lobby nervously. No seats were sold and not a human being in sight save the three small boys. However, it was still daylight.

Lindsay and myself were doing the thinking, while the boys carried on the conversation.

"Ain't they got no band?"
"No; dis ain't no minstrel show."
"They won't git no crowd if they ain't got no band."

"Well, I know three that's comin'."
"Three wagon loads just came down from Upper Flat."

The last two sentences fell upon us like balm. "Guess them wagon loads from Upper Flats came down to the weddin' at the hotel. Superintendent of Straight Flush is goin' to marry the head waiter, the gal with red hair."

That accounted for the "billed" shirts which we fondly believed had been donned in our honor.

Our hearts sank again.
"I know it, but they are all comin' to the show after the weddin', heard 'em say so." Again our respiration became normal.

"Guess the weddin' over by this time. Yes, here they come!" said the smallest of the three, looking down the road toward the hotel.

Our eyes followed instinctively. It was mellow twilight. Through the falling shadows groups could be seen approaching. Turning our eyes in the opposite direction, up the gulch, along the sides of which many cabins and some painted cottages were dotted, we discerned people, men and women, and children, too, approaching in groups of two and three. Were they ours, or were they going to the wedding? Or to the prayer-meeting? Or the church social? We were not long in doubt. The first group came our way. I made a rush for the box-office, and Bob posed imperially by the inner door.

The gentleman was middle-aged, handsome and well dressed. Probably a lawyer or physician. He was accompanied by his wife and a lovely little child, a girl. He threw a two-and-a-half gold piece down, and asked if it was enough for the three. Was it enough?

"Many in yet?" he asked.

"No, just opened the doors."

"Saw Sue Robinson dance a hornpipe on the dining room tables over in Grass Valley ten years ago."

"Yes?"

"Yes, same one, I suppose?"

"Same one—the only Sue Robinson. Step right inside, sir!"

The little lobby was now absolutely filled with people, the bride and groom being conspicuous figures—the former by reason of her very red hair, the latter by reason of his very red face.

We played to \$129. I have never forgotten the figures, for the reason that the shock was so great.

We gave an excellent performance of Naval Engagements, a bright, old-fashioned English comedy in two acts. Then I recited "Shamus O'Brien"; Bob Marsh sang comic songs of the li-tu-ral-lu-ral style. He extemporized them, and delivered them by the yard, ringing in local names. Sue Robinson and Grace Heslip sang and danced the "Shoo Fly." The latter had been popularized in San Francisco and Virginia city by Lydia Thompson's Blondes and the Zavislovski Sisters. The air had found its way to the camps, and everybody was singing or whistling it; but this was the introduction of the thing itself. Needless to say, it was our "feature," being done in burlesque costume by two plump and pretty women. The olio ended with "The Old Sexton," by Lindsay.

Lindsay is now one of the leading lawyers of Seattle. A few weeks ago, and but two weeks before dear Frank Mayo's death, we three passed an afternoon together in Seattle, and Bob sang the same old song for us with the same rich bass. As the concluding words, "I gather them in," died in mellow tones upon his lips, Frank sat with bowed head, long after the strain had ceased. What thoughts were then passing through that fertile brain. Singing in that great heart?

"I gather them in, I gather them in." When our time comes may we all be as ripe for the Reaper. May the fruition of our lives be as bountiful in richness and beauty. The shadow of his gentle greatness will broaden with the years. His life was a lesson, his mind a poem, his death a dream.

(To be continued.)

ORIGIN OF THE ORDER OF ELKS.

The Social Session.

In the year 1892 Charles Algernon Sidney Vivian, the son of an English clergyman, arrived in New York city. He was a "comic singer," and two days after landing obtained an engagement at Bob Butler's American Theatre, No. 472 Broadway. Vivian boarded at Mrs. Giesman's, No. 188 Elm Street. At the same house were a number of actors and musicians, including the petitioner, Mr. Stierly. The excise laws of New York City were very stringent, and in the winter of 1897 the male boarders of Mrs. Giesman's met Sunday afternoons and spent the time in social intercourse. At one of these convivial gatherings Vivian proposed that a permanent social organization be formed. The suggestion was favorably acted upon, and early in the winter of the same

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year the organization was formed and called the "Jolly Corks." Vivian was the first "Imperial Cork," as the presiding officer was officially designated. The organization was patterned after the "Buffaloes," a social order popular in England, to which Vivian belonged. The original members of the "Jolly Corks" were Charles A. S. Vivian, Richard R. Stierly, William Carleton, Henry Vandermark, William Sheppard, Edgar M. Platt, William L. Bowron, Harry Bosworth, M. G. Ashe, John G. Kent, J. G. Wilton, Frank Langhorn, and John H. Blume. The new organization was very popular from its inception, and soon the parlor of Mrs. Giesman's boarding house was too small to accommodate the jolly party that met every Sunday afternoon. New quarters were secured at a house kept by Paul Summers, at No. 17 Delancy Street. The "Jolly Corks" grew in numbers rapidly, and it was at Summers's place that a reorganization was effected and the name changed to the Benevolent and Protective Order of Elks. This important event took place on Sunday, Feb. 10, 1898. The selection of a new name was left to a committee of five. Vivian and Vandermark were members of the committee. Vivian suggested the name of "Buffalo," but the three Americans on the committee insisted that the new order should be a thoroughly American one, consequently the name "Elks" was chosen.

The first constitution of the "Grand Lodge of the Benevolent Order of Elks," organized Feb. 10, 1898, gives Charles Vivian's name as presiding officer. The list of officers for the year 1898, given therein, was: R. H. Primo, Charles Vivian; First Deputy Primo, R. R. Stierly; Honorary Secretary, William Carleton; Treasurer, H. Vandermark; Tyler, William Sheppard. The preamble of the constitution recites that: "The undersigned, members of the theatrical,

minstrel, musical, equestrian and literary professions, and those who sympathize with and approve of the object in view (hereafter stated in the constitution), do hereby organize an order to promote, protect and enhance the welfare and happiness of each other." This was signed by Charles Vivian, Richard Stierly, William Carleton, H. Vandermark, William Sheppard (the officers), and E. M. Platt, W. Bowron, H. Bosworth, M. G. Ashe, John G. Kent, J. G. Wilton, F. Langhorn, J. H. Blume, G. F. McDonald and T. G. Riggs, members.

The constitution contains fifteen articles and is brief, but is the foundation of all subsequent ones, and its principal features are still retained. It provides for two degrees, and a candidate can only be proposed by members who have received the second degree. The rules and regulations—twenty-one in number—follow, and the whole is signed by the committee, consisting of George F. McDonald, chairman; William Sheppard, Charles Vivian, E. N. Platt, and Thomas G. Riggs. The work of the Order at this time was substantially that of the Order of Buffaloes of England, rewritten for the Order of Elks by Charles Vivian.

Vivian died in Leadville, Col., March 20, 1880, of pneumonia, and was buried there by the Knights of Pythias. On March 17, 1880, it was brought to the attention of Boston Lodge by Brother Thomas A. Daily that Vivian was buried at Leadville and that his grave was unmarked save by a slab of wood, on which his name was scratched with a nail.

Arrangements were immediately made to have his body removed to a more appropriate resting place, and through the efforts of Brother Willard C. Van Derlip, the remains of Charles Vivian, the founder of the Order of Elks, were interred in the beautiful "Elks Rest" of Boston Lodge, at Mount Hope Cemetery, May 28, 1880.

IN OTHER CITIES.

PORTLAND, ORE.

At the Marquam Grand, May 25, 26, Primrose and West's "40 white and 30 black" minstrel played to full houses. It was an excellent entertainment. The Hopkins Trans Oceanic Star Specialty co., with Carl and Sherry, and Horace Benner, the Nemedos Brothers, had five successful performances. A musical and tableau entertainment was given for the benefit of the Portland University Athletic Club, in which appeared the students of Wetzel's Conservatory, the pupils of Forest's elocutionary department, the Multitor and Multichord Amateur Athletic Club Quartettes, the M. A. A. C.'s trio of expert acrobats (George L. Bechel, H. F. Copeland, and E. T. Oviatt), and Herbert Greenland and Ernest E. Metges, of the M. A. A. C., in catch-as-catch-can wrestling, all under the able management of Thomas Powell Getz, pleased a large audience. Eddie Foy and co. in "The Strange Adventures of Miss Brown" did profitable business. At the request of a number of Portlanders, Greenville Kleiser, dramatic reader and impersonator, gave, at another interesting recital of his own dramatization of "David Copperfield," preceded by one scene from Rip Van Winkle. He was delightfully assisted in the entertaining of his audience by Rose Block, soprano, who in her usually winsome and pretty manner, sang Motte's "For the Sake of the Past," and, in response to a cordial encore, "Celeste," and Estelle Frances Bauer, pianist, who, with a deal of dash, grace and finish, charmingly played Chopin's Etude and Mendelssohn's Value Brillante. Between Misses Bauer and Block the ensemble seemed perfect in the accompaniments. D. M. Bristol's Equestrianism 15.24 (thirteen performers) did very good business. George's three-act comic opera 9.10 The Royal Middy, will be produced by local talent. It will be under the direction of W. H. Kinross. The proceeds accruing from the performances will be for the fund for a silver service for the United States battleship Oregon. After this attraction the Marquam will be dark until the middle of August.

Cal Heilig, General Manager of the Northwest Theatrical Association and Manager of the Marquam Grand, has returned from his theatre-seeking trip to San Francisco. He made no arrangements toward placing any one of the three first-class San Francisco theatres—the California, Baldwin, and Columbia—in the Northwest circuit. These houses are so tied up with prior bookings and contracts that they cannot be made available for the Northwest circuit. In all probability, the N. T. A. will build a theatre in San Francisco. When finished, it will be the finest theatre in San Francisco. It will be under the management of Cal Heilig. There will be no cancellation or confusion of dates through some Eastern agency claiming rights under some almost forgotten contract. With San Francisco as an opening point, the N. T. A. will have Oakes, Victoria, Nanaimo, Helena, Butte, and Denver as a circuit. The making of this circuit is now under consideration. Manager Heilig thinks it is one of the best-paying circuits in the United States.

Manager Heilig has appointed William C. Ripley, a very pleasant, competent, and popular gentleman, to succeed Hilton Demmer as treasurer of the Marquam. The appointment is an excellent one. Mr. Demmer is now assistant treasurer. He has charge of the Marquam gallery box office.

Cordray's New Theatre, after having been dark May 20-June 20, opened 21 with Harry W. Semon's New York Vaudeville co. for a fortnight's run. The co. is good, it gave a good performance during the week ending 22, and was well patronized in the co. are John W. Gibbons, Rayburn and Rand, Edith Tilden, Charles H. Whiting, and Cecil Marion, Clara, Lillie, and Lottie Jordan, Brown and Brown, John Gavneil and Joseph Sullivan, Jennie Kelton, and the Kinnners.

Amy Lee and Frank Doane's co., booked at Cordray's 7, was canceled.

Manager John F. Cordray, of Cordray's, returned 20 from a two weeks' trip to San Francisco. His trip was to book attractions at his houses here and in Seattle for the season of '96-'97. While Manager Cordray was in San Francisco, Manager Gustav Walter, of the Orpheum, made him an important business proposition. The particulars of the proposition are not yet known. It is understood, however, that it has to do with the extension of the Orpheum Circuit to include Portland, the Sound cities, and Eastern Washington, and to work to the mutual pecuniary interests of each manager's houses. Manager Cordray is considering acceptance of the proposition.

Save irregular, periodic attractions that will be at Cordray's until the regular '96-'97 season will open at that house, the present season is practically closed. After the Fourth, the house will probably be dark well into August. Taking into consideration the "hard times" that have obtained in connection with theatrical, not only here, but also all along the Coast, the late season at Cordray's has been fairly profitable. For the season of '96-'97 Manager Cordray promises Portlanders some first-class attractions. The house is well booked now.

The members of Portland Lodge, No. 142, R. P. O. E., held their annual memorial service in Elks' Hall, Marquam Building, June 21. They also dedicated and unveiled a beautiful memorial tablet. There was a large attendance at the service. Exalted Ruler Moses L. Tichener presided. Addresses were delivered by Exalted Ruler Tichener, George E. Chamberlain and D. Solis Cohen. Rose Bloch, at the conclusion of Exalted Ruler Tichener's address, sang Millard's Ave Maria, "Send Down Thy Blessing, We Implore Thee," and, in company with W. A. Montgomery, "My Faith Looks Up to Thee." At the end of Mr. Chamberlain's address the dedicatory services of the memorial tablet were begun. The tablet, enshrined in folds of royal purple velvet, was placed on the left of the stage. It was dedicated to the Portland Elks and brotherly love. Violet Stevens, daughter of the late Ward S. Stevens, a member of the Portland Elks, unveiled the tablet. The tablet is Corinthian in design. The design was originated by John Robertson, a contractor, and, later, it was elaborated on by F. Manson White, an architect, both Portland Elks. It is of home construction. The framework is quarter sawed oak. The glass panels, in which is pictured a "monarch of the glen," and a stable wherein the names of the deceased Elks are inscribed, were made here. It is thought that nothing equals this memorial tablet in beauty, design, and finish as equalled in the United States.

Baker City (Ore.) Lodge, No. 238, was instituted at Baker City, June 22, by District Deputy Grand Exalted Ruler D. Solis Cohen. In addition to Deputy Cohen, Portland Lodge of Elks was represented at the institution by Frank C. Baker, C. F. Sliter, Moses L. Tichener, Henry Griffin, D. M. Dunne, S. Schmidt, and Joseph McKee. The Pandemonium (Ore.) and Boise (Id.) Lodges attended the institution in a body. Walla Walla was represented by a goodly delegation of Elks. Joaquin Miller delivered his (fascinating) lecture, "The Poet of the Sierras," to a large audience at the Auditorium B. The lecture was profusely and delightfully illustrated with stereopticon views of the mountains, lakes, and rivers of the Sierras in California.

While Eddie Foy's The Strange Adventures of Miss Brown co. was here, June 6, Payson Graham, a member of the co., was entertained by Mr. and Mrs. Harry A. La Barre, written by Charles Lovenburg, the popular director of Keith's Opera House orchestra, and Capt. M. A. Kelly, of the South Providence Cadets. It dealt with incidents of the late rebellion, opening in 61, when the troops are called to arms, and closing with the return of the troops and the union of the blue and

O. J. MITCHELL.

PROVIDENCE.

The week of June 29-4 closed our city playhouses, and also marked the opening of the shore resorts, and the first production of Reeves and Currier's new opera, The Mandarin Zune.

At Lothrop's Opera House A Woman's Hate was the chief attraction, presented by Maud Miller, Dollie Brooks, Frank Walcott, J. K. Keane, Thomas and Watson, and a good co. A certain-raiser, entitled Poor Jim, or Blind Love, written by Theodore Babcock and W. A. Tremayne, preceded the drama. It was staged under direction of Sedley Brown and well played by Mr. Babcock, Eva Taylor, Frank Walcott, Dollie Brooks and J. K. Everham. Attendance fair.

At Adelaide State June 29 the Home Talent Club of this city presented a military spectacle entitled U. S. '61-'66, arranged by Charles Lovenburg, the popular director of Keith's Opera House orchestra, and Capt. M. A. Kelly, of the South Providence Cadets. It dealt with incidents of the late rebellion, opening in 61, when the troops are called to arms, and closing with the return of the troops and the union of the blue and

the Gray. A number of pleasing specialties were introduced, consisting of choruses, dances, a burlesque drill and sham battle. Prof. Lovenburg's music and arrangement is worthy of special mention. His vocal fantasia, founded on Northern and Southern patriot songs, was an excellent work, and the South-chorus backed him up and rendered it admirably. The spectacle was staged under the direction of D. A. Kiley.

The Westminster Theatre was reopened week of 26, and a specialty co., under the management of W. L. Gallagher, gave a good entertainment to fair business. In the co. were James E. McElroy, Henry R. Scott, Hickey, Nelson, Higgins Brothers, May Bryant, Ward and Trautz, May H. ndv, Herbert Lane, and Will West.

Wright Huntington closed with Theodore Babcock's Stock co. 27 and left 30 for Modus, Conn.

George St. George, pianist at Lothrop's Opera House, left 30 for Rockaway Beach to fill a Summer engagement.

J. Frank Moore, Lothrop's "half-headed mascot," is residing in Southbridge, Mass.

Mande Miller will Summer at Bay View, E. I.

Cora Williams arrived 30 from New York and left 2 for Marlborough, Mass.

Dollie Brooks will, during serious accidents, be a full-fledged wheelwoman in a few days. While riding, one night last week, she took a tumble and was bruised a little, but she will "keep going."

Brooks left 4 for New York, where she will stay a week and then return to Stonington and Watch Hill for her Summer engagement.

Scenic Artist Charles Monroe of this city is now in Boston, painting and re-painting scenery for Manager Ratcheller at the Lyceum Theatre.

Werde and Trautz, shadowgraphists, fill an engagement 8 11 at Lincoln Park, between New Bedford and Fall River.

Thomas and Watson have leased Lothrop's Opera House this city for next season, will open about the last of August. They will not manage Lothrop's age. Both these comedians will leave early next week for Rockaway Beach, where they will stay till the opening of their city at his home in this city.

Playwright J. Z. Little is ill at his home in this city. He is suffering from heart trouble and Bright's disease.

Helena V. Lynde, last season with A Ride for Life co., is visiting here.

Munting's Railroads Shows will exhibit here 10, 11.

Charles H. Burroughs and wife, formerly with the Black Crook co., are spending the Summer at Riverside.

I was very sorry to hear of the death of J. W. Kelly. Only a few weeks ago he wrote me, saying he would send me a new photograph if I would promise him one thing. He said: "Place picture in your balcony of players. I am solid enough with the gallery."

HOWARD C. RIPLEY.

SAN FRANCISCO.

Theatrical business was a trifle gloomy this week, owing to the knock-out blow it received from the Corbett-Sharkey "physical culture entertainment," as they call it out here, but the business has recovered a little. The receipts of that one-night's fight at the Mechanics' Pavilion in the neighborhood of \$20,000, the Franchise co.'s business at the Columbia has been very good. They put on Lord Chumley June 22 and 23, and it was remarkably good in the theatre. Frank Worthing was remarkably good in the theatre. Lord Chumley was preceded by the little curtain raiser, The Silent System, done by the beautiful Maxine Elliott and Frank Worthing.

Mr. Frawley has surprised the entire town with the announcement that he has made his last appearance behind the footlights, and that in the future he will devote his entire time to the management of his co. He is not going to continue in the Pacific Coast, as he has with his players in this city he will make a great success. Mr. Frawley made no announcement of the fact that he would retire from the stage, and those who saw him in the part of Dick in the Chatter Box little thought that they would not have a chance to see their favorite again. An Eastern syndicate has offered to erect a theatre in New York for Mr. Frawley, to be run entirely by him, and his success here has shown his ability to succeed in what they are willing to entrust the experiment to him. It is reported that the new theatre will be erected in the vicinity of Twenty-fourth Street and Broadway, and will be organized for one of the largest stock cos. of the country. Mr. Frawley has and it is his present intention to make a run over to Europe to secure the rights on some new books that have not yet been seen in this side of the ocean. For fourteen years he has been at work in the theatrical profession entirely as an actor, and he leaves the stage to devote himself to his duties of manager as he has done in the past.

Frawley's farewell supper at Nat Goodwin 23 was one of the most pleasing affairs that has ever been given in the Bohemian Club. The famous Red Room and the twenty-five guests, the table decorations being entirely in red. At each place there floated a little toy balloon upholding a silken American flag, with its silk ribbon attached to the table by a small brass anchor, emblematic of the voyage of the guest of the evening was about to make. Happy speeches of farewell and good cheer were made and the evening, or rather the morning, was ended with music and various pleasant surprises. In pursuance of a time-honored custom of the Bohemian Club, Mr. Frawley had caricatures done by local artists, one being a black and white caricature of Nat Goodwin in the act of telling one of his stories to a kangaroo, labeled "Mrs. Australia," which was causing much merriment and drawing down her cheeks. This was a large pen-and-ink drawing by Jimmie Swinerton, who is the most clever caricaturist on the Coast. The other was a sketch in ink showing the supper in the Red Room, with portraits of Goodwin and Frawley below, and the owl (which is emblematic of the Bohemian Club) and the kangaroo above, the sketch being done by J. A. Stanton. Mr. Frawley presided at the head of the table, on his right was Nat Goodwin, and on his left John Drew, the famous actor, Herbert Kelcey, Elsie Shannon, James J. J. Rios, Maxine Elliott, Arthur Byron, Hope Rix, Gertrude Elliott, Myron Powers, Frank Worthing, Mr. Stevens, Porter Ashie, and Maxine Bates.

The last honors were done for Nat Goodwin on the day he sailed for Australia, there being crowds of his friends down to see him off, and as the ship cast her bow to the wind the crowd scrambled aboard with the steamer to the Golden Gate. Maxine and Gertrude Elliott have signed a contract with Goodwin, and will join him in about a month in Australia, as soon as their contract with Frawley has expired. The newspapers had a good deal to say of the hard feeling that the engagement of Miss Elliott caused was probably simply newspaper talk. Mr. Goodwin will now have two leading ladies and three ingenues. During his engagement at the Baldwin Theatre he brought out a new ingenue in The Gilded Fool, Dorothy Gilded Fool upon two days' notice, and filled the part without a rehearsal with as much ease and control as though she had been playing it months. Mr. Goodwin was enthusiastic in his praise of Miss "user's" work, which praise she certainly deserved.

John Drew closed a very successful engagement at the Baldwin 27, having produced The Square of Dames on the Pacific Coast than Mr. Drew and his co., and although this is a particularly off season, the majority of theatregoers being in the country, they did a very good business. For four weeks the Baldwin was in Bohemia and repertoire.

The Stockwell stock co. at the California closed a very successful week in The Gray Mare, with Herbert Kelcey, Elsie Shannon, Olive Oliver and William Hickey, giving parts. The Gray Mare was preceded by a charming certain-raiser, A Pair of Lunatics, which was done by Winona Shannon and Nick Long. While Mr. Long did not exactly fill the character of a young college boy, Winona Shannon was more than clever as the fair and supposed lunatic. She has a fine sense as her beautiful sister. Last night, 29, the co. Keiley and Miss Shannon were seen to a great advantage, and the whole co. interpreted their parts with

feeling and intelligence. The parts were new for all and their work was really remarkable, considering the short time they had to find a more suitable part for Elsie Shannon's rendition of the adventures was a possible that the beautiful, delicate woman could portray such delicate femininity as she puts into her lines. It is enough to say that the part could not be improved upon. Olive Oliver has a happy part which is rather foreign to her, but which she rendered in a most admirable manner. Winona Shannon made one of the hits of the evening in the role of Violet. This young woman is certainly developing remarkable talent. Mr. Sullivan and Mr. Beach were both remarkably clever—in fact the whole cast made a pleasing production.

The Frawley co. produced Martha Morton's delightful comedy, His Wife's Father, 27, which was preceded by the same certain-raiser as that of last week, The Silent System. The comedy will take much better than Lord Chumley did last week. Mr. Frawley from the cast. Harry Corson Clark as some very clever work. Maxine Bates is exceedingly good as Nell, and it is to be regretted that the Frawley co. is to lose Miss Bates when she joins Crane for leads next season. Lansing Rossman showed the sort of actress she has had in playing her part, for only two days before, her father died a violent death, and although the blow nearly killed her, she went through her comedy role as though her heart was as light as the lines.

At Morosco's One of the Bravest is billed for this week, and bids fair to receive the approval of the patrons of this house. The first scene is made particularly realistic by the introduction of a real fire engine drawn by spirited horses, and the electrical effects are very good.

A Trip to the Moon is enjoying a second week's run at the Tivoli Opera House, with a repetition of the first week's success.

Orpheum the Fredericks troupe of London athletes are among the new attractions, and with a good combination of vaudeville stars, present an entertaining programme for the week's performance.

The Alcazar Theatre is temporarily closed on account of poor business.

JAMES F. J. ARMBRIST.

DENVER.

All of the downtown theatres are now dark, and amusement lovers are flocking to the resorts.

The fact that both Manhattan and Elitch's have such excellent stock cos. that there is nothing going on in the weather is quite warm, combine to assure these popular resorts unprecedented business.

The attraction at Elitch's commencing June 28, has been The Golden Giant Mine, whose chief merit is that it has served to reintroduce Jennie Kenmark to Denver, and she received a most enthusiastic welcome from her many admirers. While The Golden Giant Mine is scarcely an "up-to-date" production, and does not afford very great opportunities for the display of dramatic power, still in the leading role of Ethel Emerson, actress, and the Elitch management are even for a brief season. It is unfortunate, however, that the bill in which she opened could not have been changed. The Elitch public prefer comedy-drama and comedy. The Galaxy save will be the bill to follow The Golden Giant Mine.

London Assurance opened 28 at Manhattan Beach with a good house. Henrietta Crossman, as Lady Gyp, made a distinct hit, her acting being bright and vivacious, while James Neil, as Dazie, appeared to especial advantage. John H. Maher has played Dolly in Denver heretofore, and his pronounced success in this production is no less marked than in the former one. That sterling actor, Charles K. King, as Sir Harcourt, gave a carefully-conceived characterization thoroughly correct as to detail.

It is to be regretted that Rebecca Warren, who made a pleasing appearance as Grace Harkaway, should have shown such a tendency to overact the part at Elitch's. George Edson is a prime favorite and his admirable portrayal of the comedy part of Meddle was enthusiastically received. Walter Edwards as Max, Annie Blake as Pert, and Edward Arden as Courtley, all contributed effective work, and the play was handsomely staged and remarkably well dressed. All the comforts of home succeeds the present bill.

The dedicatory opening of the Arlington Park Auditorium, by The Western Entitled Association, will occur upon the evening of 4. A special feature will be the first appearance in this city of Kathrin Hilke, the dramatic soprano of New York city, whose performance also includes the Entitled Chorus of fine voices, embracing choruses of Henry House, Apollo Club, Fort Logan, Military Band, distinguished harpists, cornetists, basses, etc. The Arlington has a seating capacity of ten thousand.

Special features are announced for Manhattan and Elitch's on 4. At Manhattan, Prof. Darling will make a parachute jump both afternoon and evening, the latter on being done with a large search light thrown upon him, while at Elitch's, Mr. Baldwin will make a balloon ascension. Both releases will make a great fireworks display at the conclusion of the evening performances.

F. E. CARSTADEN.

BUFFALO.

Fair Cuba, a four-act melodrama by Edwin Houghton, was presented at the Lyceum Theatre week of June 28, under the auspices of the Cuban-American Junta of Buffalo. The action of the play takes place in Cuba during the last insurrection.

The play bristles with romance and adventure. Large audiences every performance. The enthusiasm of the people for the Cuban patriots was marked. The flags of Cuba and America were entwined in the draperies of the boxes, also in the decorations of the exterior of the house.

The following is the cast: Tom Trumion, Edwin Houghton; Don Cordillera, Ted F. Griffin, Diego, George W. Miller; Terrence O'Malley, Charles Sanders; Senoraccio, Ed. W. Thayer; Palmado, George J. Wager; Senor Suipey, Charles J. Diem; Manuel, F. K. Murphy; Little Winston, La Petite Lewis; Nemettah Riccio, Virginia Houghton; Rosa, Stewart Allen; Francisco, Miraldo; Gertrude Atherton.

The proceeds of the play will be for the benefit of the Cuban soldiers. It is thoroughly meritorious.

At the Star Theatre week of 29 the Wilbur Opera co. played to packed houses. Palka was given the first half of the week and The Masco the latter half. The performance, which are a prominent feature of the season, were new and excellent.

Maxine and Gertrude Elliott have signed a contract with Goodwin, and will join him in about a month in Australia, as soon as their contract with Frawley has expired. The newspapers had a good deal to say of the hard feeling that the engagement of Miss Elliott caused was probably simply newspaper talk. Mr. Goodwin will now have two leading ladies and three ingenues. During his engagement at the Baldwin Theatre he brought out a new ingenue in The Gilded Fool, Dorothy Gilded Fool upon two days' notice, and filled the part without a rehearsal with as much ease and control as though she had been playing it months. Mr. Goodwin was enthusiastic in his praise of Miss "user's" work, which praise she certainly deserved.

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The grand production of The Merry Wives of Windsor will be put on at Fairmount Auditorium 6-11, with over fifty people in the co. FRANK B. WILCOX.



Because he had palpitation of the heart, Mr. A. J. Allen determined to quit smoking. He thought the tobacco habit was the cause of his trouble, but when he ceased smoking the pulsations of the heart were more violent than ever. Mr. Allen is a registered chemist of Lynn, Mass., and at second thought he concluded that, if tobacco wasn't the cause, it must be acute dyspepsia. His knowledge of chemistry naturally prompted him to take Ripans Tablets, well knowing their efficacy in disorders of the stomach, liver and bowels. Quick relief followed, and now there is no more distress in the region of his heart. But the remarkable part of Mr. Allen's experience follows. He decided to forego smoking anyhow, and discovered that Ripans Tablets not only satisfied the longing for tobacco, which all smokers are familiar with, but at first he actually looked forward with pleasure to the three periods each day when he took the Tablets. Mr. Allen no longer smokes, and has no desire to, nor does he take the Tablets. He is a well man, and does not need medicine of any kind. Mr. Allen believes Ripans Tablets will prove a powerful aid to any man who desires to abandon the tobacco habit.

Ripans Tablets are sold by druggists, or by mail for the price (30 cents a box) sent to The Ripans Chemical Company, No. 10 Spruce St., New York. Sample vial, 10 cents.

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Who is known to all the best members of the profession for providing a pleasant home for theatrical people, first in Philadelphia and afterwards at No. 50 West 24th Street, New York, desires to announce that she has a few apartments that will be vacant during the Summer. Members of the profession desiring to secure them should apply at once to

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CONSUMPTION

CORRESPONDENCE.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): No Goodwin and co. June 22, 23 in 10 seasons and a Gilded Fool to fair business. Farewell speeches and curtain-calls to the co. Coming: John Drew co. in Squire of Dames and Christopher, and the Valses. AFTER (Frank W. Bacon, manager): Milton and Dolie Nobles in Phoenix to good business week of 22. A Man of the People week of 29.

FRESNO.—BARTON OPERA HOUSE (Robert G. Barton, manager): Alexander Black's Miss Jerry June 20; John Drew in Christopher, Jr. and The Squire of Dames.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. H. Haskell, manager): June 26 to poor business; performance good.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): The Hopkins Specialty co. billed for June 23, canceled their engagement on account of the strike in the silver mines. ITY HALL: Simpson and co. are playing to poor business on account of reason stated above. Mr. Simpson will play M'ins next week.

GREENEY.—OPERA HOUSE (W. A. Heston, manager): House dark June 29.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Hopkins Trio-Opera Specialty co. booked for June 22, canceled their engagement. House dark 22.3. TIVOLI THEATRE (N. L. Rice, manager): Kindergarten entertainment by home talent June 26.

CONNECTICUT.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Santanelli's co. held the boards June 29 to 4 to light business.

NEW LONDON.—LYCEUM THEATRE (Ira M. Jackson, manager): Lyceum Theatre Stock co. in Led Astray June 23 to a very large and fashionable audience, who showed their appreciation by several curtain calls. The Theatre Club purchased the entire orchestra circle. Our Boys 24; Our Regiment 8; both to good-sized audiences.

GEORGIA.

SAVANNAH.—SAVANNAH THEATRE (Charles D. Coburn, manager): House dark week ending June 27.

IDAHO.

POCATELLO.—OPERA HOUSE (Watson and Kinport, managers): Hamlin's Wizard Oil co. week of June 29. Harry W. Semon's Extravaganza and Vaudeville co. Aug. 4.

WALLACE.—OPERA HOUSE (Richard Dixon, manager): House dark June 27.

ILLINOIS.

AURORA.—OPERA HOUSE (J. H. Plais, manager): House closed for the season. ITY HALL: At a meeting of the Board of Directors of the Opera House Co. last week, J. H. Plais was re-elected to manage the house for next season.

WAUKEGAN.—GRAND OPERA HOUSE (George K. Spoor, manager): House dark week of June 29.

INDIANA.

ROCKVILLE.—OPERA HOUSE (D. Stouss, manager): Dark June 29. CARLEISLE HALL (D. Carleisle, manager): Dark 29-4. ITY HALL: Douglas H. Smith, formerly managing editor of the Evansville, Ind., Courier, and Evansville Standard, has completed the libretto of a new opera. It is of the romantic order, its scene being laid in the Colonial and Revolutionary period. The score is by Professor Louis C. Toppel, of Saginaw.

UNION CITY.—CADWALLADER THEATRE (C. W. Wait, manager): Kaleidoscope Carnival, under the direction of Beatrice Burwell, June 30 to a large and well-pleased audience; performance excellent.

NEW ALBANY.—OPERA HOUSE (J. D. Chase, manager): House closed for the season. ITY HALL: Professor Edwin A. Boone, the hypnotist, is in the city, and announced that he is here for the purpose of meeting Professor Arthur, whom he has challenged to an exhibition of hypnotism. Professor Boone styles himself the "Boy Phenomenon" and it is for the right of that title that he has issued the challenge for skill. He has given several private exhibitions, and appears to be an adept. J. Montgomery Lewis, for several years a member of John Dillon's co., is here visiting relatives. Mr. Lewis was at one time connected with this house. —Walter T. Floyd, of The Silver King co., is training to enter the bicycle races here on 4.

IOWA.

OSKAHOUSA.—MAJOR'S OPERA HOUSE (H. L. Briggs, manager): Wood-Jersey co. open the season here 2.

DECATUR.—GRAND OPERA HOUSE (C. J. Weaver and B. B. Mors, managers): Ladies' Minstrels by home talent, under the direction of Edward Rostell, for the benefit of the G. A. R., 2.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): House dark June 27-27. GRAND OPERA HOUSE (William Foster, manager): House dark 29-27. ITY HALL: Manager Foster has already booked a large number of excellent attractions for the coming season.

CEDAR RAPIDS.—THEATRE: The Clara Schumann Ladies' Orchestra June 29-5.

MAINE.

PORTLAND.—RIVINGTON P. H. Mousalla and Russell, big crowds week of June 29. PALACE THEATRE: Lillian Foster's co. 29-4 with living pictures closes the house for the season, which has been a most successful one under the management of Markley and Littlefield. PRAIRIE ISLAND PAVILION (Bart McCullum, manager): The Danites 29-4 to packed houses, Miss Hall and Mr. Armstrong being especially strong in their respective parts. ITY HALL: Edison's vitascope is one of the many attractions being given on the closing nights at the Palace. This house will reopen in August with many improvements, including new opera chairs, private boxes and new drops. Manager Tushesbury states that the Portland Theatre is very nearly all booked for next season. All the old attractions have been re-engaged. —Mons. Roberto, "The Meteor of the Sky," is giving daily exhibitions at Riverton this week. —Professor Albert Waltz, champion fancy skater of the world, is at Peak's Island for a portion of the summer. —Miss Robinson, second leading lady at the Pavilion, is one of the handsomest and most capable actresses yet seen at this popular resort. Miss Robinson, both in her public and private life, has made hosts of friends at Peak's. —E. J. Morgan, formerly leading man of the Pavilion, was here 30 in company with Eugene Presbury, stage director of Palmer's productions. They are yachting along the Maine coast, and they received quite an ovation at the island by their many professional friends who are summering there. —Helen Henry, the one-year-old daughter of George Henry, the popular treasurer for McCullum, made her first appearance on the stage 29 as the baby in The Danites. —O. E. Dyer, of the City Hall Theatre, is in New York looking at attractions for the season of 96-97. —Carl Lothrop, of George E. Lothrop's Boston theatres, is in town visiting his mother. —Dick Golding, of the Old Jed Prouty co., arrived at Peak's 29 where he will, as usual, spend his summer vacation. Mr. Golding is accompanied by his wife. —This is the third and last week Ward and Curran will entertain the Pavilion audiences with their amusing curtain raiser. A new sketch team has been engaged for week of 6. —H. A. Seamen, last season with Eddie Foy in Off the Earth co., is here for the season. —Daily matinees, excepting Mondays, will be given at the Pavilion from now on to the end of the season.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): Hall and Donnelly's Minstrels 30 gave a fine performance to a small but well-pleased audience.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Hall and Donnelly's Minstrels 6.

MARYLAND.

GUMMERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, tenants): The Orpheus Club tendered Ed-

win L. Walker a testimonial benefit concert June 29 in honor of his return from the Peabody Institute of Music, where he has been studying. The concert was a great success, and Mr. Walker received an enthusiastic reception. The Washington Comedy co. opened 29 for a week's engagement, presenting Led Astray. The co., while not being up to the standard, gave a fair performance to a good house.

MASSACHUSETTS.

LOWELL.—LAKEVIEW THEATRE (Nelson A. Merrill, manager): The average business for the week of June 22 was good, and the following bill entertained: O'Brien, Jennings and O'Brien, in a comedy sketch; the Darling Sisters, singers and dancers; Cunningham and Grant, in a knock-about act; Walter J. Talbot, tenor singer, and Alice Hodgden, the whistler. The Alpine Mountain Choir were at Glen Island 29-2.

MICHIGAN.

SAULT STE. MARIE.—Soo OPERA HOUSE (G. G. Scranton, manager): Frank E. Long's Theatre co. week of June 22 to good business. It was one of the best reports we ever here in a long time. Rhia 5-7; Faust 10; Newell's Pavilion Theatre and Columbia Comedy co. opens 6 for two weeks.

OWASSO.—CALLEDONIA PARK CASINO (F. H. Knapp, manager): Business opened up fair for the week with the Le Boys, Winnie and Nat, in their comedy sketch; Hal Stephens, impersonator, and Bert St. John, singing comedian. ITY HALL: Mr. and Mrs. Francis Labadie (Harriet Readie) are spending the summer at their cottage at Paw Paw Lake, Mich. —Miss Rowell has fully recovered her health, and both are enjoying a well-earned vacation.

SAGINAW.—All the theatres have been dark for two weeks ending June 27.

FLINT.—MUSIC HALL.—ITY HALL: This hall is closed for the season and undergoing many improvements. Next season it will be managed by Storor and Thayer.

DAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The High School graduating exercises June 27. The Courtleigh stock co. in Woman Against Woman 2. Our Regiment 3; Moths, matinee, 4; Our Boys, evening, 4; London Assurance 6; Woman Against Woman 7.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Hoja, manager): Eddie Foy in The Strange Adventures of Miss Brown June 29 to a fair house, giving fair satisfaction.

STILLWATER.—GRAND OPERA HOUSE (E. W. Dent, manager): House dark June 27-27.

BRainerd.—SLEEPER OPERA HOUSE (H. C. Stivers, manager): Paul T. Wilkes stock co. played to good houses June 22-27; performance was in every way satisfactory. ITY HALL: William Grapham, the cornetist, is here and has been playing in the orchestra all week.

MONTANA.

GREAT FALLS.—GRAND OPERA HOUSE (G. M. Hartley, manager): Rhia in Josephine. Empress of the French, played to a large house 22; performance good. Georgia Minstrels 25 to large audience; performance good.

MISSOULA.—BENNETT OPERA HOUSE (G. M. Hartley, manager): House dark June 29-4.

MISSOURI.

KIRKSVILLE.—Milton's Comedy co. and the Wizard Oil Concert co. combined, gave fair performances here under canvas, turning the people away every evening. The Miltons, the Sheridans, and Stansfield, mimic, made fine impressions.

NEBRASKA.

FREMONT.—LOW OPERA HOUSE (E. C. Usher, manager): Otis Ober co. had a fair week's business. The co. is above the average popular-price aggregation in dramatic ability.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (I. O. Ayers, manager): Season closed.—ARENA: Barnum and Bailey's Circus 29.

NEW JERSEY.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): The Young and Fralinger Opera co. opened in Black Hawk June 29 to a large and fashionable audience. The co. proves to be one of unusual merit. Falsa 6-11. ITY HALL: Frank Woolsey, second comedian of the Young and Fralinger co., was stricken with appendicitis on 25 and underwent a surgical operation. He is rapidly improving. —Cleveland's Minstrel co. opened for the summer season at the Iron Pier to good business.

BOONTON.—OPERA HOUSE (A. J. Green, manager): Dark 2-18.

NEW YORK.

ALBANY.—ITY HALL: Aside from closing exercises of schools, the places of amusement were dark the past week. —The Leland Opera House will be renovated and greatly improved. Housing the Summer season, Tony Pastor and a large co. of specialty performers will appear in August. —There are various rumors as to the Hall committee will manage it under the direction of Superintendent Kelly. —Prof. Williams will be at the rink next week with his lion and dog. —The Romanina Opera co., a Polish Jew organization, will sing in Union Hall next week.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): The preliminary season at this house opens Aug. 17, when Primrose and West's Minstrels appear. Donnelly and Girard in The Rainmakers 28. The regular season opens Aug. 31 when we will witness a performance of The Prisoner of Zenda. ITY HALL: James R. Waite, of Waite Comedy co. fame, and E. W. Crane, a prominent member and stage-manager of Wallis's Eastern co., are summering near this city, and are familiar figures on our streets. Mr. Waite has several novelties for his co. for the coming season.

JACKSON.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): House dark week of June 29. ITY HALL: The season has opened at Celoron, a Summer resort on the shore of Lake Chautauque, about three and a half miles from this city, with innumerable attractions; electric cars connect the resort with this city, and a line of ten steamers ply between the two places, so that ample transportation is afforded to those who wish to visit it. This resort is probably the next best to Coney Island, and more money has been used in its construction and general arrangement than any other Summer resort in this State. Celoron is owned and controlled by Colonel A. N. Broadhead. He is also the owner of the electric street railway in the city, and the fleet of ten steamers that navigate the lake. Among the many attractions at Celoron may be mentioned the Phoenix Wheel, the third in size now being used in this country; two water toboggan slides, a band of twenty musicians, the electric pyramid, electric fountain, search light, zoological garden, and the finest dancing amphitheatre in the state, with all the booths and side dishes thrown in. The open-air lake began its first season last week. Artists engaged for the week of 29 are the McAvoy, Dick and Alice, comedy sketch and musical team; Sinclair, high wire king and juggler; Mitchell and Lowe, singers and dancers; Madame Carlisle and her school of trained dogs, and Samson and Zeccho, the heavy weight lifters. A change of artists will occur every week, and all the latest attractions will be presented.

PENNYAN.—SHEPARD OPERA HOUSE (C. H. Simon, manager): House dark June 27-27. Ellsworth House Co. benefit 2-4. Flora Stanford 6-11.

NAGARA FALLS.—ITY HALL: Fred H. Krull has been appointed receiver to sell Tierney and Mahoney Music Hall, property and effects.

WATERLY.—OPERA HOUSE (J. K. Murdock, manager): House dark.

WARSAW.—IVING OPERA HOUSE (W. S. Pratt, manager): House dark June 29-4.

LOCKPORT.—HOOPER OPERA HOUSE (Knowles and Gardner, managers): Blaney's A Baggage Check week of 17.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): House closed for season.

SARATOGA SPRINGS.—TOWN HALL (Leonard and Eddy, managers): Anna Louise White in the monologue, Flirts and Matrons, 7.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S.

Onoski, manager): Flora Stanford Dramatic co. closed a week's engagement June 27. Patronage fair.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Hal Reid's co. in Hearts of Steel June 29, for benefit of Manager Arthur, to large and well-pleased audience.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): House dark. Managers are making the usual Summer renovation and cleaning preparatory to Fall opening.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): The New York stock co. produced Called Back to large and appreciative audiences. Partners for Life drew good-sized houses week of June 29. —BROU THEATRE (A. A. Pennyveny, manager): House dark.

COVELAND.—OVERA HOUSE (Wardner Reed, manager): Through an error the performance of Over the Hills to the Poor House June 25, 26 was accredited to Bainbridge's Alabama co. It should have been Amateur co. The same co. are now preparing The Tramp's Daughter for presentation.

NORTH DAKOTA.

FARGO.—OVERA HOUSE (C. F. Walker, manager): Eddie Foy in The Strange Adventures of Miss Brown June 25 to very poor business. They closed their season of fifteen weeks here. The distinguished artist Rhia in Nell Gwynne to fair-sized audience 26. The co. close their season of forty-five weeks 6. The Columbia Opera co. 6-8. Mattie Vickers 12.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Eddie Foy presented The Strange Adventures of Miss Brown to fair business June 29. It was well received. Mike Rhia in Josephine was witnessed by a small audience 24. The entire cast was good and the costumes superb.

OHIO.

DAYTON.—NATIONAL AMUSEMENT PARK (Latty H. Reist, manager): Vaudeville under tent has caught on, the nightly performances and regular matinees being well attended. For week beginning June 29, the Dawson, skating and posturing, Marie De Arcy, balladist; Fielding, juggler; Edna Aug. serio com'c; Lew Dockstader, and Kherus and Cole, German comedy team, compose the programme. Fielding, Dawson, and Lew Dockstader were most acceptable, but the balance of the specialties was only mediocre. Lew Dockstader, particularly, was at his best, his witticisms and budget of songs being the funniest ever heard from him when in this city. ITY HALL: Maj. r John M. Burke, the agent of Buffalo Bill's Wild West, made his magnetic presence felt among the local newspapers and secured most excellent advance notices for the biggest show of its kind on the face of the earth. It will be seen here on 6. —E. C. Farde, of Last Days of Pompeii fame, is in the city. —The Lakeside Amusement co. after one week's trial, collapsed June 27. —Manager Feicht is busy outlining the work and arranging the programme for Dayton's centennial in September, which will be a gorgeous affair.

LOGAN.—REMPER'S OPERA HOUSE (Fred A. Koppe, manager): House dark June 29. ITY HALL: Colonel F. F. Remper, proprietor of the house, is spending the week in Toledo, O., with his daughter.

COLUMBUS.—Darkest America will open 27 with entirely new features. Ned S. Baker, manager of Heuck's Opera House, Cincinnati, was in the city last week. —Al Miller, assistant treasurer of the Valentine, Toledo, who has been very ill, is around again and will resume his old position with the opening of the house. —Frank Hathaway, stage manager of the Valentine, is at his home in the city.

TROY.—OPERA HOUSE (Lee and Tamplin, managers): The Beautiful Princess, by home talent, June 26 to light business.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): House dark balance of Summer. ITY HALL: Manager Marvin will remodel foyer, dressing and waiting rooms; also fresco and re-carpet the auditorium before opening Sept. 1.

PENNSYLVANIA.

HANANOV CITY.—ITY HALL: C. D. Kaier, proprietor of the old Opera House at this place, is building a handsome new brick theatre on the ground floor. The building area is 70x50 feet; stage, 30x35; seating capacity, 1150. Mr. Wime, of Tyroee, has the contract and the building will cost about \$35,000. The theatre will be ready for occupancy Sept. 8, and will undoubtedly draw patron from the neighboring towns, as the theatre will be the handsomest in the county. J. J. Quirk, manager of the old house, will look after the interests of the new place.

PITTSBURGH.—MUSIC HALL (C. C. King, manager): Trial by Jury was rendered by the choir of St. John's Church June 26 to large and well-pleased audience.

ST. CARMEL.—BURNIDE POST OPERA HOUSE (Joseph Gould, manager): Our Lady's Parochial School entertainment to S. R. O. June 23. This practically closes the season, which has been a very profitable one. The next season will open Aug. 24, with A Baggage Check.

CANNONBORO.—SAVILE OPERA HOUSE (H. B. Wilbur, manager): Professor St. John's Concert co. June 29; fair performance to small house. —CASINO (William Baird, manager): Concert (local) to fair house 28.

SCRANTON.—Houses all dark.

ALTOONA.—ITY HALL: Vernon, the wire-walker, while performing in mid-air 2, at Lake Mont Park, fell about thirty feet and was badly cut and bruised about the head and shoulders. The injuries will not prove serious.

TOWANDA.—HALL'S OPERA HOUSE (C. T. Kirby, manager): The Garrick Players 1 in Moths to a well-pleased audience; excellent co.

TENNESSEE.

COLUMBIA.—GRAND OPERA HOUSE (Helm Bros., managers): Amateur performance for benefit of Sam Davis fund 22 to small but appreciative audience.

TEXAS.

TYLER.—ITY HALL: The Texas Fruit Palace will open 2 for two weeks. —The Chicago Opera co. will produce La Modela, a bright comic opera in three acts, the composition of Messrs. McBride and Epes, of this place, in the auditorium of the Fruit Palace. With a selected orchestra from the Mexican Band, this opera is up to date, fresh and catchy, both in music and libretto, and promises to rank with the standard operas of the day. The cast engaged for its production was selected personally by the authors in Chicago and St. Louis, and the orchestration is by a famous American musician. The people of Texas anticipate its initial performance with much solicitude and pleasure. Your correspondent, having heard the music and read the libretto of this opera, candidly believes that it is destined to bring fame to its authors, as well as considerable profit, as it is unquestionably equal to the very best comic opera now on the boards.

EL PASO.—MYERS' OPERA HOUSE (H. Goodwin, manager): House dark week of June 27.

WACO.—ITY HALL: Sydney H. Weis, manager of the Grand Opera House here, was in the city last week and stated that he had leased the Opera Houses at Paris and Corsicana, Tex., which will be under his management. —Manager Jake Schwarz, of the Auditorium, has organized a stock co. and is meeting with big success, playing to good houses nightly at popular prices.

UTAH.

SALT LAKE CITY.—LYCEUM THEATRE (Gates and Ellsworth, managers): Muldoon's Picnic week of June 21 to light business. —SALT LAKE THEATRE: Dark. —GRAND OPERA HOUSE: Dark. —At Saltair Beach a novel performance of Pinaflore was given 29. A large boat, ship-rigged, was anchored near the pavilion and the opera presented with a realism that would turn some of the stage realists green with envy.

The cast was as follows: Josephine, Sarah Truax; Buttercup, Lottie Nichols; Sir Joseph, H. D. Blake; Ralph, Jean Weiner; Captain Corcoran, Hugh Douglas; Dick Deadeye, Mr. Scarce. Miss Truax sang and acted the part of Josephine in a most charming manner. The performance will be continued for a week. A benefit testimonial was given 26 at the Mormon Assembly Hall to George D. Pyper, a prominent amateur-professional tenor. Mr. Pyper is to be away from the city for two years, and this was in the nature of a farewell to him. His voice is one of great sweetness and power, and his friends come from all classes. The house was filled and the enthusiasm was intense.

Mr. Pyper's popularity was shown by the offers of services tendered freely by nearly every musician in the city, both vocal and instrumental—many times more than could be used. Everything is now red-hot for the

Carnival, which will run riot July 24. Jean B. Russell will be queen, and Mrs. Harry Jennings, a granddaughter of Brigham Young, will represent the Goddess of Liberty. Viste Post is to represent Utah. A carnival benefit performance will be given 29 at the Salt Lake Theatre, in which E. M. Boyle, Selena Fetter, Hal Russell, Ada Dwyer, Milton Lippman, and others will assist. Bertha Bayless, late of the Superba co., is at home resting for the summer.

ODEN.—GRAND OPERA HOUSE (Joseph Clark, manager): The Payton Comedy co. week of June 22 to good houses at popular prices. Co. first-class, Mr. Payton being especially good. Co. closed the season here.

VERMONT.

BENNINGTON.—GREEN MOUNTAIN CASINO: The week of June 22 was quite successful. The programme included Barry and Brannon, John T. Powers, comedian and dancer; Denn and Jose, and Charles D. Cano.

SURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): ITY HALL: The coming season promises to be one of the best in years; new industries have added over a thousand people to our population, and with the 500 troops of Uncle Sam's army, together with the regular theatregoers, makes this one of the best stands in the state.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC: House dark June 29-4.

WASHINGTON.

SEATTLE.—SEATTLE THEATRE (P. B. Heyver, manager): Prof. D. M. Bristol's educated horses June 29-4. —THIRD AVENUE THEATRE (W. R. Russell, manager): Walter Hodges, supported by Essie Tittell, to good business week of 22; good productions.

TACOMA.—THEATRE (S. C. Heilig, manager): D. M. Bristol's educated horses June 29-27 to light attendance.

SPokane.—AUDITORIUM (Harry C. Hayward, manager): House dark June 27-27.

NEW WHATCOM.—LIGHTHOUSE THEATRE (E. E. Whitmore, manager): House dark week ending June 27. Among the breakers by home talent 2.

WEST VIRGINIA.

CHARLESTON.—BURLING OPERA HOUSE (N. S. Burling, manager): Concert by Stonewall Brigade Band of Staunton, Va.; local athletic exhibition 18.

WISCONSIN.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevins, manager): The William Owen co. closed a week of elegantly rendered performances June 27 with Dr. Jekyll and Mr. Hyde. The co. will return 2 for a benefit for local manager, J. H. Nevins, when they will produce David Garrick, preceded by a one-act farce written by Manager J. H. Nevins of the city.

A MATRIMONIAL Muddle.—KLAUS'S OPERA HOUSE (Enerin Schumacher, manager): The Rowlands Players, under the management of M. E. Darsch, opened a week's engagement 29 in M'ins, under the name of Trina, Lost in London 1. ITY HALL: Charles L. Stoddard, late with Frohman's New Boy, has joined William Owen's co. here. —Manager Darsch, of the Rowlands Players, intends giving free entertainments at Washington Park during July.

WEST SUPERIOR.—GRAND OPERA HOUSE (R. J. Wemys, manager): Anna Eva Fay closed a successful engagement of eight days, June 29. Miss Fay's route ended here, and they returned to Boston after the engagement. Miss Rhia 29 fair business in Nell Gwynne, which was very well thought of here. Georgia Minstrels 18.

RACINE.—BELL CITY OPERA HOUSE (J. B. Johnson, acting manager): Marie Wellesley's Players closed a satisfactory eleven nights' engagement June 28. Attendance good, and on 21, 24 people turned away, the occasion being the production of their play, On the Suwanee River, upon which the management claim to have copyright. Co. is good and as they play at popular prices should always have full houses.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Dark June 27-27.

DELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Lester and Moore co. commenced a week's engagement June 29 at popular prices.

MERRILL.—BROOK'S OPERA HOUSE (William Conner, manager): Sutherland's Theatre co. in repertoire June 27 to large attendance; general satisfaction. Extra Kendall 1.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): House dark. Nothing booked.

MADISON.—FULLER OPERA HOUSE (Edward M. Fulcr, manager): House dark week of June 27. Nothing booked.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): House dark June 23-30.

BARABOO.—THE GRAND (F. E. Shults, manager): Ball under the auspices of the Grand Band 4.

LA CROSSE.—THEATRE (J. Strasslika, manager): House dark week ending June 27.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Our Dorothy co. June 29-4 to good business.

CANADA.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Return engagement of the W. S. Harkins co. in The War of Wealth, which was presented in a splendid manner to large and enthusiastic audiences June 29-27

DEATH OF HARRIET BEECHER STOWE.



From a photo. by Sarony.

Harriet Beecher Stowe, author of "Uncle Tom's Cabin," is no more. Death came to her at her Hartford home at about noon, last Wednesday, and she passed away peacefully and painlessly as if going to sleep. The cause of death was congestion of the brain and paralysis. Her immediate decease was scarcely expected, as until the Friday previous she had enjoyed fairly good bodily health, and, accompanied by her two daughters, had been in the habit of taking daily walks. On the Friday referred to her mental trouble assumed a more acute form and she was unable to leave her bed. On Monday she sank into an unconscious condition, but recovered long enough on the morning of her death to remark to the nurse: "O, what a beautiful morning. Where shall we walk?"

These characteristic words were the last she uttered.

During her illness her two daughters, Harriet and Eliza Stowe, and her sister, Mrs. Isabelle Beecher Hooker, were constantly in attendance and they, together with her son, the Rev. Charles Edward Stowe, and her nephew, Dr. Edward B. Hooker, who was also her medical attendant, were at her bedside during the closing hours of her long and beautiful life.

It was scarcely possible that Mrs. Stowe had any actual realization of her approaching end, having suffered from mental disorders for so long. A few weeks ago, when she celebrated her eighty-fifth birthday, her bodily health was excellent, and the many congratulatory letters she then received were perused by her with every manifestation of pleasure.

The American woman who produced a work which has almost equaled the New Testament in popularity and influence, was born in Litchfield, Conn., on June 14, 1811, and like hundreds of other morally and intellectually great Americans, she came of good English Puritan stock. Her father was Lyman Beecher, one of the most distinguished Congregational ministers of his time. She was one of a large family of remarkable children, including the famous pulpit orator, Henry Ward Beecher, who was her junior by one year.

At twelve years of age Harriet Beecher was sent to the Hartford Female Seminary, which had been founded by her sister Catherine. At that early age she gave the first manifestation of her ability in an essay she composed on the question, "Can the Immortality of the Soul be Proved by the Light of Nature?"

She remained with her sister as a teacher until 1832, when they both joined their father in Cincinnati, where he had been called as pastor of the Second Presbyterian Church and president of the Lane Seminary. Professor C. E. Stowe was one of the instructors in the latter institution, and in 1838 Harriet Beecher became his wife. Dissensions between the faculty and the students of the seminary concerning the slavery question led Professor Stowe to sever his connection with that institution in 1850 and to accept a professorship at Bowdoin College, in Maine. His wife accompanied him thither, equipped with a mass of material for writing the book which was to make her famous throughout the civilized world.

In 1851-52 Mrs. Stowe contributed to the *National Era*, an anti-slavery paper published in Washington, "Uncle Tom's Cabin," as a serial. This was published in book form in 1852, and the success it met with is indicated by the half million copies sold in the United States within five years of its publication. It has been translated into twenty languages and dramatized in various forms. The book made as profound a sensation in Europe as in this country. When the author visited England the year after the work appeared, she was received with respect and enthusiasm by all classes of people, from the highest to the lowest. Mrs. Stowe had become one of the best known women in the world.

Just before the publication of the book Professor Stowe had been appointed to the chair of religious literature in Andover Theological Seminary. He resigned this in 1862, and the family moved to Hartford, where their future lives were passed.

Professor Stowe's health began to decline in 1882, and for several years he was an invalid. Upon his death in 1886, his wife felt the shock greatly, and her own health commenced to fail. The death of her brother, Henry Ward Beecher, caused her mind to give away, and in the Sum-

mer of 1888 she was generally believed to be dying.

The friends of Mrs. Stowe have never failed to resent the imputation that her literary reputation is of a one-book character. It cannot be denied that her contributions to literature include many works not inferior from an artistic view point to "Uncle Tom," but it must be admitted that none of her other works had a tenth of the popularity of what has been termed "the great American novel." Upon her return from Europe she published "Sunny Memories of Foreign Lands," which was in the nature of an acknowledgement of the favors and honors that had been bestowed on her while abroad. In 1866 she produced "Dred; A Tale of the Great Dismal Swamp," which, although at the time regarded as inferior to "Uncle Tom," is now assigned to a higher place. In 1859 appeared "The Minister's Wooing," a quiet story of New England life, which James Russell Lowell compared to the *Vicar of Wakefield*. In 1862 she published a not very successful Italian story called "Agnes of Sorrento," and in the same year "A Story of the Coast of Maine." This was followed by "The Ravages of a Carpet" and "House and Home Papers." "Religious Poems" appeared in 1863; "Stories About Our Dogs" in the same year; "Little Folks," "Queer Little People," and "Daisy's First Winter" in 1867, and "The Chimney Corner" and "Men of Our Time" in 1868. In this year, too, appeared "Old Town Folks," another tale of New England life, the success of which was about equal to that of "The Minister's Wooing." In 1869 she published in the *Atlantic Monthly* "The True Story of Lady Byron's Life," which caused a great howl of indignation to be emitted from Byron's admirers on both sides of the Atlantic.

From that time on she produced a number of children stories and religious and moral works, including "Little Pussy Willow," which appeared in 1870; "Pink and White Tyranny" and "San Samson's Fireside Stories" in 1871; "My Wife and I" and "Palmetto Leaves" in 1872; "Betty's Bright Idea" and "Me and Our Neighbors" in 1875; "Footsteps of the Master," 1876; "Bible Heroines," 1878; "Paganus People and a Dog's Mission," 1881.

The funeral of the deceased authoress took place on Thursday at the residence on Forrest Street, the service being conducted by Rev. Francis Goodwin, according to the Episcopal ritual. The musical selections were rendered by a male quartette, and included one of Mrs. Stowe's poems, "The Other World."

The body was taken to Andover, Mass., on Friday, to be interred by the side of Professor Calvin E. Stowe, in the little burying ground of the Andover Theological Seminary.

THE SAGES.



John D. Misher, manager of the Pennsylvania Theatrical Circuit, with whom the Sages played eight weeks the past season, says that in many respects it is the most remarkable engagement he has ever had in his twenty-four years' experience as manager. Coming as they did at the hot season of the year, when it seemed impossible for anything to draw an audience at the opera houses, and in the face of all obstacles, their crowding the houses nightly and in many cases turning hundreds away prompted Mr. Misher to give vent to the above expression. Over 100,000 people have attended the 100 performances given by the Sages and their company of hypnotists in the principal cities of Pennsylvania. They are playing only the leading theatres. Mr. Sage has been honored with the degrees of Master of Arts and Doctor of Laws from noted institutions of learning, and before going on the road he at different periods held the professorships of mathematics and psychology in well known colleges and universities. His ripe scholarship enables him to command the respect of the most intelligent people and to present the subject of hypnotism with a prestige which no illiterate performer can hope to give it. For the sake of hypnotism it is to be regretted that there are no more Sages on the road.

HANS IS DEAD.

Joseph Arthur's St. Bernard dog, Hans, died last Thursday afternoon at Pelham Manor. The dog had been running about the grounds, and began racing around the fountain, and, overheated, at every opportunity would get the nozzle into his mouth. In the excitement of the sport Hans did not consider the quantity of water that was literally being shot into him. When he finally stopped, his stomach swelled to twice its size, and Mr. Arthur was summoned. It was impossible to do anything for the poor brute, and Mr. Arthur says that the appealing look that Hans gave him just before he died was pathetic. Hans had taken a prize at the Dog Show, and was awarded a medal as the champion life-saver. According to his record, he had saved twelve human beings from drowning. Last March he appeared at the Boston Museum, in conjunction with Little Tuesday, in a certain-raiser called *Beware of the Dog*. He weighed 255 pounds, and is said to have been the largest St. Bernard in this country.

WILLIAM A. BRADY TALKS OF HIS PLANS.



William A. Brady returned last week, after a flying business trip to England and France. He told a representative of THE MIRROR something of the results of his voyage, his plans for the coming season, and his views of current theatrical matters.

"In London, where I remained three weeks," said he, "I saw all the plays now attracting attention, and made several flying trips into the provinces to view the prospects there. The three or four big successes now occupying London theatres might or might not prove winners over here, but George Dance's new farce-comedy, *Lord Tom Noddy*, being played by Little Tich, has proven one of the greatest successes the provinces have ever known, drawing recently over £1000 in Birmingham—more than Sir Henry Irving ever drew there. The lead in this piece would fit either Arthur Dunn or Eddy Foy to a nicety, and I at once entered into negotiations with Sir Augustus Harris for the American rights to the piece. The untimely death of Harris has made it necessary for me to reopen the matter, and it is impossible to say just how it may result. From Sir Augustus Harris I also received the manuscript of his next intended Drury Lane melodrama—with scenes in both England and America, and a strong act laid in Union Square, New York—as well as the books of *Cheer, Boys, Cheer* and *A Million of Money* (a racing play done at Drury Lane six years ago), and I am considering the feasibility of transferring these to our stage. Arthur Shirley's *Tommy Atkins* I have for the same consideration, and Wilson Barrett's *The Sledge Hammer*. From Joseph Hatton I received the manuscript of his adaptation of his novel, *When Greek Meets Greek*—which would require re-writing for America—and an option on dramatization of any other of his popular novels. I made an offer to a representative for dramatic rights in Anthony Hope's new story, *Phroso*, soon to appear in syndicate form in the leading newspapers of this country. It is promised to be a strong romantic book, equal in interest to *The Prisoner of Zenda*, and I am awaiting a settlement of the matter.

"To Forbes Robertson and Mrs. Patrick Campbell, I made a proposition for an American tour, but they were compelled to decline owing to arrangements already made for a London season. I have the refusal of Sutton Vane's new melodrama, *Straight From the Heart*, and made several conditional arrangements for London productions. A copyright performance of the play in which Maurice Barrymore opens at Palmer's Theatre in November will be given in England in August, and one of *Under the Polar Star* soon after. The former piece, by the way, is now called *Roaring Dick* and Co., but this title probably will be changed. If it is proven successful here it will go to London next Summer, and I have an offer from Manager Musgrove to send Maurice Barrymore with this and five other plays and ten of our best players to Australia, where time is in March being held. W. J. Le Moyne and Edith Crane, fresh from their Australian triumph as Trilby, will be in the original company at Palmer's. The Gatti Brothers have made an offer to present *Under the Polar Star* at the London Adelphi if it turns out to be successful here.

"In Paris, I obtained the manuscripts of two French comedies, containing some decidedly risky situations, which I shall put into the hands of an American adaptor, and, if a certain New York manager will produce them, they will be shown before very long. While in Paris, I saw *Le Deux Gosses*, the great melodramatic success of the season, which has already been secured for England and America. It is very strong, but lacking in comedy, which defect will be remedied, no doubt, before it is presented here. A curious outcome of the enormous success of *Le Deux Gosses* is the present mad excitement of the French playwrights, who are all evolving melodramas in unlimited quantities, and indicating point to a perfect inundation of this order of play if the managers yield to the temptation that has overcome the dramatists. I opened negotiations for the adaptation of Emile Zola's novel, *Au Bonheur des Dames*, which has been produced at the Gymnase. It is a local play in the present form, but is easily changeable for the purposes of our stage. My Parisian visit was not meant to accomplish much this time, for others have an inside track over there, but was merely to lay the pipes for years to come. I appointed two salaried representatives in London, two in Paris, and one in Berlin, who will keep me constantly in touch with matters abroad, and cable advices concerning every sort of enterprise in which I might be interested, even to patents and commercial affairs, for I shall not confine myself entirely to theatricals if money is to be found outside. Music hall people will be particularly observed with a view to dis-

covering any possible winners like Padrecowski, Fregoli, or Lolo Fuller.

"It is not unlikely that I shall find another European trip necessary about Christmas time, and next year I shall go as far as Russia, remaining abroad possibly six months. Here in New York I am going to employ a reader to examine plays, and any really meritorious American piece will be assured of consideration and production. I should rather three hundred times present the work of an American author than that of a foreigner, and every playwright, high or low, is to have a fair hearing.

"The notion that prevails abroad concerning the foolishness of Americans in their readiness to pay exorbitantly for European artists and European plays is most astonishing. A prominent English manager informed me that the foreign artist and playwright produces his work now with an eye exclusively to American money. A team of three Frenchmen who were picked up from the streets a few months ago, and played for \$800 and \$150 a week, have just refused \$750 to come here, and are holding off for more. Fougere, who once got \$150 a week at the Imperial Music Hall, is to return to this city for \$1000. Dan Leno, who plays five London halls for \$500, is to give us one specialty for \$1500. The Barrison Sisters, who did not succeed at the Eden Musee, not long ago, have caught on abroad, and come back at \$1750 a week. Otero, a failure at the same place, returns for \$2000 a week, and Yvette Guilbert is to appear at Koster and Bial's for \$5000 a week!

"On the other hand, American artists going abroad have a hard battle for recognition. They are compelled to give a free trial performance before a London engagement, announced simply as "extra," get no advance notices, and receive comparatively small salaries when engaged. If their trial is unsatisfactory, they are simply dismissed, being permitted no such gracious contracts as we give to foreigners, who are made a success here before they arrive. The Londoners are loyal to themselves and their own, and there should be more of the same spirit here.

"My American plans for the season involve continuations of direction of *The Cotton King*, *Humanity*, and *James J. Corbett*. Under the *Polar Star*, by Clay M. Greene, will be first produced by a strong cast at the Academy of Music in August, to be followed by a New York play of the Chimmie Fadden order, *A Bowery Boy*, featuring Charles B. Ward, and a new melodrama by James W. Harkins, Jr., and Edwin Barbour, entitled *Cuba*. The *Daughter of the Tenements* comes out about Thanksgiving, and the company, now playing Trilby with enormous success in Australia, returns to San Francisco in September, appearing at Honolulu on the way, and tours the entire country. I have also American plays by Alice E. Ives and Charles T. Vincent, and am to hear another by Alfriend and Wheeler. It is probable that I shall take a prominent New York Theatre for all of the season not already booked, and play there a series of melodramas by a stock company.

"While in London I was impressed by the power of the English Actors' Association, in which managers and players join hands, for this organization has actually compelled the railways to reduce rates to the figures of its dictation. There is no reason why our managers and actors should not combine to this same end, and for each other's help. As it is, the managers meet and look at things from their side, and the actors meet to regard things from their point, and the two fail to strike the chord of unity that might be found if they would get together and reach equitable decisions. A great convention should be held and an organization of actors and managers be founded for the good of both. We hear constantly that the player must be protected from the manager, but really the manager is often in need of protection from the player. Not long ago I was sued by a lady on a contract in which she had refused to carry out the terms, and judgment was rendered against me because the plaintiff was a lady. I might carry the case higher, but I should have to pay in the end. And yet, before leaving for Europe, I approached Blanche Walsh, who of all the women on our stage should be expected to keep her word, and made a proposition for an engagement in a new production. I accepted the salary she named—the largest I believe, ever paid to an actress in a part of the sort considered. A certain number of weeks was guaranteed, several unusual conditions accepted, a contract was drawn, and I left for Europe not intending to return until just before the engagement should begin. But one day, not long after my departure, Miss Walsh entered my New York office, tossed the contract on the table with the simple remark, 'I am going to Australia,' and withdrew. Now I must hasten to get another woman for the part, and Miss Walsh is on her way to Australia."

AMERICAN HEBREW ACTORS IN LONDON.

Siegmund H. Feinman, manager and leading actor of the Windsor Theatre, this city, accompanied by his wife, Diana Feinman, appeared at the Standard Theatre, Shoreditch, London, June 13, in their historical Yiddish play, *The Hero of Jerusalem*. The performance was received with enthusiasm, and the New York manager and his wife scored real triumphs in their respective parts.

How's This?

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THE FOREIGN STAGE

GAWAIN'S GOSSIP.

All England Mourns Sir Augustus Harris—Some of His Enterprises—London Play Bills.

(Special Correspondence of The Mirror.)

LONDON, June 26, 1896.

I little thought when I reopened my last week's letter to mention the illness of my old friend, Sir Augustus Harris, that, before it should be my privilege to write you again, the great



CHARLES L. CARSON.

manager would be lying in his coffin. Yet, alas, as you of course have heard by cable, so it is, and many of us have not only to regret the early death of one of England's most intrepid and most varied impresarios, but also to mourn the loss of an ever-kindly and ever-cheerful friend. I had known Augustus Harris both as friend and—subsequently for some time—as fellow-worker, almost from the time he was a mere lad, fretful at commercial restraints and full of views on things theatrical, imbued from his gifted but comparatively little known father, so long associated with the stage management of Covent Garden Theatre. At that time it was believed by the cognoscenti that it was Charles, the younger brother, who has so often visited your side, who was destined to be the big theatrical gun of the family. The mother, long known as Madame Auguste, the costumer, although she ever dearly loved both the high spirited lads—seemed to share this view as to Charles. But "Gus," as everybody called him to the day of his death, "got there first," as the song says. Certainly he had some help in his then deemed mad project of taking the then long unfortunate Drury Lane, where everybody, from the Kembles down to Chatterton, had lost money. For Gus contrived to inspire the father of his wife, the present Lady Harris, with much of his own enthusiasm regarding the famous but fateful old playhouse; and it was this friend, Mr. Rendle, who guaranteed the £1000 (five thousand dollars) deposit which was required of the youthful manager. Up to that time Gus, although he had been acting a bit, hadn't a penny piece to call his own—in fact I have known the time when he was glad to play on profit sharing terms, when there were seldom any profits, and the only money he got was a little "commission" for pushing his mother's theatrical costume wares.

He soon sent Old Drury up with a bang, however, and by the aid of Henry Pettitt, Paul Meritt and George Fawcett Rowe—all since dead—he put before the London public a fine show of melodramatic wares, to which he often characteristically gave the name of "national dramas." The best specimens of these were *The World, Youth, Freedom, A Run of Luck, A Life of Pleasure, and Human Nature*, and most of these productions, with their tremendous battle, ocean, racing and other effects, are still touring. Also, Augustus yearly gave at Old Drury such pantomimes and spectacles as have never been equalled, or even approached, for magnificence, realism, or casting. The number of people he engaged for these, and for his subsequent grand productions of the best operas there and at Covent Garden, ran into thousands. He spared nothing, and, alas! he never spared himself in his multifarious and mighty undertakings, and now, solely by reason of overwork at the Lane, the Garden, Olympia, and the Avenue, this man of dauntless pluck and boundless energy lies dead at the early age of forty-four. He will be buried at Brompton Cemetery to-morrow (Saturday) at an hour early enough to permit those actors engaged at matinees to attend.

Lady Harris, one of the most amiable of women and universally beloved, has received messages of sympathy from all classes, from the Queen downward. The Imperial Hotel, Folkestone, where poor Gus died, after barely a week's illness, was hourly besieged with messages and inquiries from all parts of the land, and the mourning for his loss is on all hands sincere.

Of course, the question that is being asked in every quarter of the English theatrical world is, who will succeed Sir Augustus in all or any of the many enterprises he had started? Any one of these is enough for any one manager to undertake. The thought of running those vast houses—Drury Lane, with its huge dramas and pantomimes, and Covent Garden, with its grand opera and the big fancy dress balls, which Harris founded of late years—might well appal the

stoutest managerial spirit. And when you come to add thereto the running of the Tyne, Newcastle, the direction of Olympia, etc., etc., the ordinary mind reels. Perhaps the best thing would be for George Edwards or the Brothers Gatti (or, better still, both firms if they can agree) to run, say, the Lane and the Garden, and let the other Harrisian things slide. Or it might be good business to put Charles Harris up for the producing of the big dramas, pantomimes and operas. We shall, of course, know more after the funeral to-morrow, but meanwhile it is understood that poor old Gus's loyal business and stage managers, Neil Forsyth and Arthur P. Collins, will direct the operas, and happily produce the Drury Lane drama and pantomime for Lady Harris. Happily these affairs are well cut and dried, so to speak.

Last Saturday, as promised, we duly had the first laughs of the present Lyceum season in the shape of the revival of Sheridan's grand old comedy, *The School for Scandal*. After *Romeo and Juliet*, *For the Crown*, and *Magda*, each of which, *longo intervallo*, what weather-describing sporting reporters call "fine but dull," it was quite a treat to once more hear hearty laughter pealing around this handsome theatre, as we have so often heard in Irving's seasons. Mrs. "Pat" Campbell, as in recent parts, seemed somewhat unequal as Lady Teazle, a character she has played twice before. As a matter of fact, her light scenes were not by any means light enough, but her acting in the more pathetic passages and throughout the scene was superb. In William Farren, Senior, the septuagenarian son of the William Farren, the Elder, so famous in the twenties, thirties and forties, we had, of course, once more the very best Sir Peter to be found on the English stage. Cyril Maude, cleverest of our young character actors, was an Al Crabtree; Fred Terry made a big step forward in the high comedy path as Charles Surface; and Manager Forbes Robertson gave a most artistic rendering of the hypocrite Joseph. But we are accustomed to expect highly finished and remarkable impersonations from F. R., and if we don't see them in the window we ask for them. Partner Fred Harrison (although in this partnership only directing the business and front of the house matters) is handy to have in a house like this, for if, say, the Charles or Joseph, or Sir Peter or Crabtree fell ill, he (Harrison) would be able to go on for either and give a good account of himself. He often used to play Tree's part when he was business-manager for that still rising actor.

The aforesaid Forbes Robertson and Mrs. "Pat" duly commemorated, on Wednesday, the new Shakespearean Theatre, Clapham Junction, mentioned by me last week. That is to say, Forbes laid a stone well and truly and made a speech ditto ditto, while Mrs. "Pat" christened the house in ship-launching fashion, viz.—by smashing a bottle of champagne over the said stone. The "function" was most interesting, and one of its most edifying features was the speech of John Burns, M. P., for that district, meaning Battersea. John, who spoke up for dramatic art, made things hum by denouncing all pretended actors and, especially, he hurled his most fiery curses at the "Ubiquitous Dead-head." Indeed so strong was Honest John on this (dead) head that I suspect he must, in his multifarious reading, have absorbed a considerable amount of similar articles in your well beloved MIRROR.

Seeing that the evolution of that wonderful success, Dorothy, may, as far as its book is concerned, be traced back to certain old comedies and musical pieces of the last century, and, seeing that that other big success, *A Pantomime Rehearsal*, had, in effect, been foreshadowed by *The Lamentable Tragedy of Pyramus and Thisbe* (as played at Court by Bottom and Company), also by Beaumont and Fletcher's *The Knight of the Burning Pestle*, the Duke of Buckingham's skit, *The Rehearsal*, and R. B. Sheridan's *Critic*, there is no reason why a new Pantomime Rehearsal kind of piece should not be built up out the Vokes family's old musical knockabout skit, *In Camp*. Anyhow, Cladie Grahame, formerly a mediocre actress but now a first-class touring manageress, running several companies of her own, has had a piece built. This is *On the March*, already mentioned in these epistles in connection with terrible discussions threatened between Miss Grahame and Mrs. Fred Vokes, formerly Bella Moore, daughter of "Pony." The builders of *On the March* are six in number as to book, viz.: Cecil Clay (author of *The Pantomime Rehearsal*, written for poor Rosina Vokes), W. Yardley, and B. C. Stephenson (the librettist of *Dorothy*); as to music, John Crook, Sydney Jones, and the late Teddy Solomon.

In spite (or perhaps, because) of all these names, however, *On the March* proved a hot-potch, although it must be said that much of it is hilarious, and may therefore see Miss Grahame through the three months for which she has taken the place for its production, namely, the Prince of Wales's, just wisely vacated pro tem by Arthur Roberts, who goes a touring. The chief female part in *On the March* is played by the ever droll and ever popular Alice Atherton, who, however, was heavily handicapped at a critical time on Monday by a dirge-like "coon" song with an unnecessary chorus of juveniles. The leading male part is sustained by Thomas E. Murray (described as a comedian "hailing from America—of magnetic methods"). Murray is, indeed, quaint, and will seem more so to us, when he has better material wherewithal to work—and especially when he abandons that silly soda syphon-squirting business. We are getting about tired of that syphon. Your nation has much to answer for in sending it here from your farce-comedies.

By the way, a few days ago the said Harrison and the heretofore mentioned Cyril Maude formally signed to take over the Haymarket (whence Trilby has had notice to quit) directly

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Tree vacates the house in July. They propose to start proceedings with a new play by R. C. Carton, author of that charming play, *Liberty Hall*. Carton will also provide George Alexander's next new play. It is in five acts, and is entitled *The Tree of Knowledge*.

Speaking of the Tree of Knowledge, we have this week had at the mammoth East End theatre, the Britannia, a most extraordinary melo-drama entitled *Father Satan*. The thorough-going villain after whom the play is named finds it necessary for the achieving of his private ends to add a murder and a seduction to his already long list of crimes. In carrying out the first-named vile deeds, however, he omits (good easy villain) to "secure" certain "papers"—those documents ever so dear to stage villains. Owing to this sudden lack of business acumen he has to chase those "papers" and their various possessors across the continent—may into far, far distant lands. En route he is fain to rob a Postal Sorting Office, also the Paris Mail Train, etc., etc., and finally he hides in a huge illuminated clock (carried by the touring company), and eventually he blinds his betrayed heroine—or seduces—to the tongue of the bell of this clock with a view to dashing the poor girl's brains out. When, hey presto? you find — But there—why spoil sport by telling you the sequel? Look out for it yourself when *Father Satan* winds his infernal way to your shores.

Irving, who finishes his present provincial tour next Saturday, has, I understand, arranged for Sardou to write him a play dealing with Robespierre in order that he (I.) may of course impersonate that revolutionary character whom old T. Carlyle was so fond of describing as seagreen and incorruptible. For my part, I should think H. I. has had enough of French revolutionary plays after *The Dead Heart*, which he revived at the Lyceum—and at a loss—a few years ago. Moreover, has he not already in hand Sardou's *Madame Sans Gêne*, for himself to appear as Napoleon, with Ellen Terry in the name part? French Revolutionary dramas have seldom if ever caught on to any extent either in England or France. As for ourselves we have had several specimens thereof, original and adapted, and it is difficult to name one that has been a financial success during the last, say, thirty years. All for Her, as adapted from Dickens's "Tale of Two Cities," was perhaps the most successful since *The Dead Heart* was first played by old Ben Webster at the Adelphi in 1850. But then all for Her kept the revolutionary business well in the back ground so as not to obscure the proceeding of that useful firm, Human Interest, Brothers & Co.

And yet, lo, another French Revolutionary drama is to be brought to the Surrey on Monday and there to have its first production in London. This is Joseph Hatton's drama, *When Greek Meets Greek*, adapted by J. H. from his own story of the same name. Concerning this play, which was produced in the country a month or two ago under the old name of *The Roll of the Drum*, we are looking out for squalls. For Mary C. Rowell, writer of a clever story called "The Friend of the People," recently published on your side, and H. A. Salisbury, actor-author, who prepared this story for the stage, claim that Hatton has used their chief situations for his story and play. Much volcanic correspondence has already ensued and more is threatened. As I saw *The Friend of the People* at the one performance given to secure the copyright, a year or two ago, and as I propose to sit through Hatton's play on Monday, I shall, if all goes well, be able to give you my own views on these coincidences.

Charles L. Carson, who, as will be seen from the accompanying photo, is not unlike the renowned humorist, Mark Twain, was wont to be when a trifle younger, is known and honored in theatrical circles as the editor of *The Stage*, a newsy and outspoken journal, whose dictum is highly regarded, even by managers and players with whom it may disagree, and that is a high trial. Mr. Carson, who was formerly an actor himself, has by the help of his blithe, but business-like partner, Maurice Comerford, and by sheer hard work and honesty of purpose, made *The Stage* a power in its native land, and even beyond it, in all matters concerning those popular but often much misunderstood ladies, Melpomene and Thalia. Mr. Carson holds high honors in Masonry and is also an electrician of no mean capacity.

GAWAIN.

DULL DAYS IN PEERLESS PARIS.

(Special Correspondence of The Mirror.)

PARIS, June 27, 1896.

These be dull days in gay Paris. A brace or two of nondescript reviews at the clubs and the lesser theatres have striven vainly to mitigate the unutterable monotony, but it is not to be said that their effect has been considerable. Matters have actually come, this week, to such a pass that a lot of the smaller and more factitious players arranged a series of bicycle races wherewith to beguile the dull, intolerable torpidity, and be it known that they have drawn to these unhallowed events a multitude vaster in number and louder in approval than they ever have or ever will attract to their thespic demonstrations. Tuesday saw thousands of enthusiastic citizens crowd and huddle together in the Bois de Boulogne, there to clamor and acclaim in perspiring admiration, the while an aggregation of scantily attired comedians and a bevy of jauntily garbed ballet girls and *poseurs* chased each other along the shining pavements on fly-

ing wheels. The official announcements proclaimed the men as "actors" and the ladies as "actresses," and, as such, the herd of humanity that viewed their prowess was satisfied to receive them. But to the eye which had wandered ever observingly into the Quartier Latin or along the way of Montmartre, the familiar faces of not a few random artists or piquant models were evident in the wheeling contingent.

It is, however, a matter of self-congratulation to the goodly Thespis, the cheery Thalia, the glory of the stage and the greatness of the drama, that the real players scooped the most of the prizes, and seldom ran unplaced when a mere artist was the only thing ahead. The contests were accomplished in the broad thoroughfare that circles the Longchamps race course. The first dash was of a distance of eighteen kilometres, or five times over the course. Bor, of the Theatre de l'Oeuvre, won handily, as one would say of an American race horse, with Tallier of the Gaité second, and Dublay, of the Bouffes du Nord, next. And then there was a wrangle about Bor, who was disqualified subsequently on the hypothesis that he was not a real, live actor, which was no doubt the truth.

Then the actresses had a try at something over two kilometres, Blanche Dupré, of the Gaité coming around in front, closely pursued by Alice Bertin and Marie de l'Isle. A tandem race for the actresses ended the festivities. This was for two trips about the course, and it resulted in a dead heat between Miles. Lodge and André, and Miles. Lemoine and Cazelle, while Miles. Dupré and Derbys were near at hand. After the glad histrionic performance was over, everyone, player or no player, stopped in at the Chalets du Cycle, and refreshed the inner self. The importance of all this is not to be underestimated, and one may soon hear of a match race being arranged for Mounet Sully and Coquelin *père*, with the necessary pacing by Mesdames Bernhardt and Hading upon a bicycle constructed for two. Would not that be a magnet for the centimes and a sight to glad the eye of man?

Thus having squared the stage with its recognized rival, the omnipresent bicycle, and ignoring the gentle opposition of the newly arrived hippopotamus, who is drawing crowded houses to his modest puddle over against the sacred zebus and the mountainous dromedaries in the Jardin d'Acclimatation, it is fitting to prognosticate the great day of rejoicing that looms ahead for the keepers of the box plans—the Exhibition of 1900. Last week, the Senate passed the bill for the big fair, as it had been projected by the Chamber of Deputies, and the intention is announced that the first stone of the new exposition buildings shall be laid, with meet and proper ceremony, in the Champs-Élysées, hard by the Pont de la Concorde, on July 14—the national fête day.

The odd suit of one Lebaigue brought against the management of the Opéra to secure his alleged right to go behind the scenes as holder of a life-ticket purchased from Jules Barbier the dramatist, is all but closed, the honorable Ministre Publique declining to sustain the claims of the plaintiff, but reserving judgment until next week. The dispute arose in this fashion: An arrangement was perfected long ago between the Opéra management and the august Société des Auteurs et Compositeurs Dramatiques, by which every author or composer whose work is produced at the Opéra shall be entitled to a life entrance, before and behind the scenes, and he who evolves twelve acts, and sees them produced, shall have a second life-ticket, which is transferable, and continues valid until the demise of the transferee. Jules Barbier sold his second life entrance to this Lebaigue for the matter of 3000 francs, and wrote a letter expressly stating that he did not convey the privilege of going behind the curtain, which concession he held to be worth as much as 15,000 francs—a large, round sum and no mistake. Lebaigue, however, contended that in purchasing Barbier's pass, he secured all the rights and freedom that the original owner enjoyed, and when the Opéra management refused to admit him to the mystic realm back of the curtain, where great singers criticise each other's work in no uncertain words, and the lustrous Cécile de Merode presides over the department of Terpsichore, he waxed indignant and brought suit. It looks mightily as if the inquisitive Lebaigue would, perforce, limit his peregrinations to the old stage-door, whereabout the crowned monarch of a certain doughty little European nation put in many a frigid hour last Winter for a glimpse of the aforementioned radiant Cécile.

Speaking of opera matters, it is proper to record that the gallant Colonel Henry Mapleson, who goes presently to good old New York, is appointed general secretary to the newly organized Société Internationale de Musique, the avowed purpose of which is to "develop the international business intercourse between vocal and instrumental artists and composers and managers." The new society boasts offices in the principal continental capitals, and one may find its shingle out in Paris at 4 Rue de Sèze.

Of the varied assortment of so-called reviews, mentioned at the outset of this letter, that offered last week by the Omnium Club *fit* is worthy of a line or two. Gavaut was responsible for the affair which he called *The Revue du Gil Blas*, and that coquettish paper, *Gil Blas*, made the excuse for the performance. Jeanne Granier and Coquelin *cadet* played the leading parts

supported by such deserving persons as Lucie Gerard, Marguerite Deval, Jeanne Bloch, Emma Georges, Renée Fleury, Sorel, Drunzer, Filliaux, du Minil, Lainé, Polla, and Clément. There was no end of dukes, duchesses, marquises, marchionesses, counts and countesses in the audience, and the review was joyously received.

A queer story is being told about the city that comes all the way from St. Petersburg. It appears that Madame Chitau, an actress of the Imperial Theatre, whom everyone that has journeyed beyond the Baltic must remember with kindness, recently missed, while visiting a dress-maker on the Nevsky, a hundred rouble note. Detectives traced the theft to the wife of an exalted official—a lady who had been tried often before for similar offenses only to be released as a confirmed kleptomaniac. The thieving woman, when arrested this time, became violently mad and was removed to an asylum. What a dire warning to those enterprising actresses of ours in the States who are in the way of having large sums of money stolen from them, and always telling the newspapers all about it!

NOTES FROM ABROAD.

The Armenian extravaganza, soon to be seen at the London Shattisbury, was originally played at Pera, and called Lébédidi Hor-Hor Agha, libretto by Nalian, music by Tchouhadjian. Napoleon Lambelet is arranging the Oriental melodies for English ears, and Seymour Hicks and Cecil Raleigh are Anglicizing the words.

Sir Henry Irving will unveil a statue of Mrs. Siddons in Paddington Green.

Rose Moncrieff is the latest English actress to indulge the carriage accident craze which rages over there. She received painful injuries about head and back.

A new drama by T. Edgar Pemberton was produced at Birmingham, June 16. The title *Loyal to the Last*, would indicate a cobbler as the hero, but the lead is in a blacksmith's hands.

Our Servant Girl, the newest English farce-comedy, went forth at Edmonton, June 15, with Florence Stanley as the domestic in question.

A London dramatic paper refers to "Thomas Q. C. Brokke," and "Henry E. Dicksee."

Michael William Balfe, son of the composer, took a benefit recently in London.

Philip Howard's new play, *Major Raymond*, is in rehearsal for an early London production.

Lady Monckton has announced her intention of retiring from the stage.

Lewis Thomas, the well-known basso and musical critic, died in England June 14, aged seventy years.

William Robinson and H. Chance Newton have written a new comic opera, *The Nut-Brown Maid*, for Autumn production.

George Alexander, when *The Prisoner of Zenda* ceases to draw, will present R. C. Carton's latest work, *The Tree of Knowledge*, at the London St. James's.

Sir Henry Irving was entertained by the Edinburgh Pen and Pencil Club June 17, and told them how he discovered a colony of genuine Scots in Richmond, Virginia.

Brieux's new play, *L'Evasion*, is announced for production at the Comédie Française, Oct. 15.

Sarah Bernhardt has returned to Paris from London.

Nora Maynard Green, a New York girl, has given a successful musicale in Paris.

George Rignold is a newly-elected member of the English Actors' Association.

The long-anticipated bazaar of the Actors' Orphanage Fund opened last Tuesday, in Queen's Hall, London, continuing for three days. Among the stallholders were Mrs. Clement Scott, Mrs. Bancroft, Mrs. Bernard-Beere, Mrs. Edmund Phelps, Mrs. Oscar Beringer, Mrs. Henry Leigh, Mrs. Edward Compton, Mrs. Charles L. Carson, Mrs. Cecil Raleigh, Lily Hanbury, Phyllis Broughton, Cynthia Brooke, Letty Lind, Marie Tempest, Marie Hudspeth, Evelyn Millard, Cicely Richards, Violet Vanbrugh, Irene Vanbrugh, Dorothy Dene, Hetty Dene, Kate Phillips, Jennie Lee, Gertrude Kingston, Kate Rorke, Vane Featherston, and Mary Moore. Needless to say, the bazaar was a great success from every standpoint, and netted a helpful amount for the worthy object of its charity.

ACTRESSES IN A PECULIAR LAWSUIT.

Mrs. Josephine Baldwin (Pearl), Ida May Young, Rose Hardy, and Maud Anderson, professionally known as the Melville Sisters, of the Baldwin-Melville combination, are associated with the other heirs of the late Jacob Smock, a wealthy farmer-preacher of the late County, Ind., in a suit to defend the partition of the estate against the claims of Mrs. Dina Smock, administratrix, and second wife of the deceased. The widow concedes their share in about \$5000 worth of property, but wants to hold the rest on an odd deed, drawn in 1892, but never filed until the day of the old farmer's death, last August. The heirs claim that Jacob Smock was irresponsible when the deed was made, and that undue influence was exerted upon him by his wife, Dina, who, they say, fraudulently adjusted the deed to suit herself. They have asked the court to declare the deed a mortgage, and partition the estate according to its ideas.

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STUDIES IN EMPHASIS.

BY ALFRED AYRES.

The right word in the right place, and the right emphasis on the right word.—Dr. RICH.

As I have already intimated, a great fault, to my thinking, with Canon Fleming's reading is over-emphasizing. This, I think, clearly appears, if we study his marking of the following scene—the first of the third act of *The Merchant of Venice*:

SHYLOCK. How new, Tubal, what news from Genoa? Hast thou found my daughter?

At the utmost, I should italicize only the words *now, Genoa and daughter*. The utterance the Canon, if I understand him, recommends is monotonous and non-natural.

TUBAL. I often came where I did hear of her, but cannot find her.

Why emphasize *came, did or cannot*? I fail to see any reason for it. *Hear and find* are the only words that should be made specially to stand out.

SHYLOCK. Why, there, there, there! A diamond gone—cost me two thousand ducats at Frankfurt. The curse never fell upon our nation till now. I never felt it till now.

I should not italicize *nation till*. Though it is Shakespeare, the diction, I venture to intimate, is bettered by transposing the words of the next sentence, thus: *Till now, I never felt it*. This transposition, if I do not err, enables the reader to make the sentence more effective, for the reason that it puts the most emphatic word near the end. No one is invulnerable—no, not even Shakespeare. It is questionable whether *I never* should be italicized; I am inclined to think not.

Two thousand ducats in that; and other precious, precious jewels!

Neither ducats nor jewels seem to me to be emphatic.

I would my daughter were dead at my foot and the jewels in her ear. Would she were buried at my foot and the ducats in her coffin.

There are only four words here that I should mark for emphasis, the first *foot, ear, heard* and *coffin*. Passion is commonly rapid. Rapidity would be impossible if the reader tarried on all the words our author italicizes.

No news of them? Why so; and I know not what's spent in the search. Why, then, lose upon loss!

The first sentence being little else than a wail, an exclamation—a question it is not—I should make as much of *no news*. *Why so* I should treat in like manner. I should also emphasize the second loss. *Know not and spent* I should not emphasize.

The thief gone with so much and so much to find the thief, and no satisfaction, no revenge, no luck, no comfort; but what lights but my shoulder; no sighs but of my breathing; no tears but of my shedding!

Nine of the twenty-four words here marked for emphasis I should not emphasize. In the clause: "And so much to find the thief," I should emphasize only one word—*find*. To read it according to the Canon's marking would be to drown it in a sea of sound—a thing that any fellow having a good voice-making apparatus can do, whether he have any brains or not. I should not emphasize the second *so much*, the second *thief*, the second *no*, *no ill luck* nor the two succeeding *no's*.

TUBAL. Yes, other men have ill luck too. Antonio, as I heard in Genoa—

I should not emphasize *yes or ill luck*.

SHYLOCK. What, what, what! ill luck, ill luck!

TUBAL. Hath an argosy east away, coming from Tripolis.

Argosy and Tripolis seem to me to be the only words that should be made at all prominent.

SHYLOCK. I thank God, I thank God. Is it true? Is it true?

TUBAL. I spoke with some of the sailors that escaped the wreck.

I should, at the most, mark *sailors and wreck* for emphasis.

SHYLOCK. I thank thee, good Tubal. Good news, good news. Ha, ha! Where? in Genoa?

The only possible reason that I can see for emphasizing the first *good* is insufficient. *News*, both times, and *Genoa* should be made quite as emphatic as any other words in the speech.

TUBAL. Your daughter spent, in Genoa, as I heard, one night, fourscore ducats.

I should expend neither time nor stress on *spent*, nor should I heed the comma. The reader should always be on his guard against expending his breath where he would get no return for it.

SHYLOCK. Thou stick'st a dagger in me. I shall never see my gold again. Fourscore ducats at a sitting! Fourscore ducats!

Stick'st should surely not be emphasized. I have always read: "Fourscore ducats—at a sitting!" having Tubal nod in answer to the question. The clause is commonly treated as an exclamation. My treatment, I think, makes the clause much more effective.

TUBAL. There came divers of Antonio's creditors in my company to Venice that swear he cannot choose but break.

At the most, I should mark for emphasis *creditors, swear and break*.

SHYLOCK. I am very glad of it. I'll plague him; I'll torture him; I'm glad of it.

The very first sentence is a superfluity. More can be made of the sentence without it than with it. Were I to speak the very, I should touch the *glad* comparatively lightly.

TUBAL. One of them showed me a ring that he had of your daughter for a monkey.

What a heartless little wretch Jessica is—swap a ring that was a present from her mother to her father for a monkey!

SHYLOCK. Out upon her! Thou torturerest me, Tubal. It was my turquoise. I had it of Leah when I was a bachelor. I would not have given it for a wilderness of monkeys.

It not being necessary, in order to make the thought clear, to emphasize *given* it is bad technique to make much of it. The skillful reader would touch it lightly in order that *wilderness* might be made to stand out the more boldly; then he would pause long enough after it to take a deep, full breath which he would expend in a burst on *wilderness*, thereby ending one of the best short speeches ever written with a telling climax.

TUBAL. But Antonio is certainly unlovely.

SHYLOCK. Nay, that's true, that's very true. Go, Tubal, fee me an officer; bespeak him a fortnight before. I will have the heart of him if I forfeit, for were he out of Venice, I can make what merchandise I will.

Go, Tubal, and meet me at our synagogue; go, good Tubal; at our synagogue, Tubal.

I should read: "That's very true," and "bespeak him a fortnight before." As for if, I defy all the bellowcutters in Christendom to find a reason worth a blade of grass for emphasizing it. Not once in a hundred times when we hear this little word mauled is there any reason for treating it other than with the greatest delicacy. Neither *merchandise, meet*, nor *good* should I emphasize, unless I paused after *me* to decide upon the place of meeting—which I always do—then, I should dwell on *meet*. If this treatment was intended by our author, he should have put a dash after *me*.

Mr. Markley's plea for the emphases that he defends is, I think, as strong as it would be possible for anyone to make; yet it is not strong enough to make me, "on second thought," look upon Canon Fleming's emphasis in the two instances that Mr. Markley defends as being acceptable.

Canon Fleming and Mr. Markley contend for, "O, answer me" and "why is this?" I contend for, "O, answer me" and "why is this?"

The least of my reasons for not emphasizing *me*—which if emphasized at all, must be made much more emphatic than *answer*—is because the vowel of *me* is the most difficult of all the vowels to make emphatic. This is a consideration that counts for something with the reader. Another reason—which is of somewhat more importance—lies in the fact that far-fetched emphases are always objectionable; they are likely to divert the auditor's attention from the matter immediately in hand—a thing that the player, the reader, and the speaker should always study to avoid. But these are reasons of comparatively little weight; the chief reason, the reason that far outweighs all others for my objecting to Canon Fleming's reading lies in the fact that the learned Canon's reading does not express Hamlet's thought; does not say what Hamlet wants to say, which is this: Do not persist in remaining silent. Disclose, make known, what your mission is. Do not let me burst in ignorance, but tell me why you go stalking about when you should lie quietly inurned in your goodly marble sepulchre. The whole speech shows clearly: ay, most emphatically, that Hamlet's whole being is possessed with the desire to be answered and not that he, being the Ghost's son, has claims to consideration that his comrades have not. The thought the Canon's reading expresses has the great demerit of being signally belittling.

As for the other reading—*why is this*—it has not, to my thinking, a peg to stand on. Hamlet asks: What means this, what imports, what signifies this, why is this—your going about thus, by the "glimpses of the moon, making night hideous." O, answer me!

If there are any other objectors, I shall be glad to hear from them; and I beg leave to assure them that their objections will be courteously considered. Discussion is always edifying and usually instructive.

UNDER THE BLACK FLAG.

Sam Myers, manager of the William Owen company, and late agent for the Kimball Opera Comique company, reports Wisconsin overrun by pirates, to whom local managers rent instead of sharing, thus shirking responsibility. The Owen company has been besieged by bill-posters and others offering "doctored" paper, or pirated plays, and Manager Myers encloses a letter from W. R. Solomon, of Stevenson and Solomon, members of the Bill Posters' Association, Jackson, Mich., which is most edifying:

"I have on hand 2000 lithos, ranging from 1/2 sheet to 3-sheet that are pick-ups, but have been well cared for and are in fairly good shape. I have doctored them up so that any company can use them. Will send you 100 samples for \$1.00. I think you will be pleased with the stuff when you once see it."

A circular issued by A. F. Helm, 187 East Fourth Street, Lexington, Ky., is likewise sent. Helm has for sale a long list of copyrighted plays at \$3 to \$6 each, six for \$24, or ten for \$30. The owners of Hazel Kirke, Hearts of Oak, Jim the Penman, Lynwood, M'iss, My Partner, The Shaughraun, The Old Homestead, The Private Secretary, The Rajah, The Silver King, Young Mrs. Winthrop, The Henrietta, Held by the Enemy, Shadows of a Great City, Little Lord Fautleroy, The White Slave, or Esmeralda will find their property for sale by Helm, who will send any manuscript, C. O. D., for examination, on receipt of \$1.

NO THEATRE FOR JOHN JACOB ASTOR.

A rumor went abroad last week to the effect that John Jacob Astor contemplated the erection of a theatre, which he would himself control, in this city, modeled upon the London Lyceum and Paris Théâtre Français. The local managers were somewhat awed by the prospect of such a formidable financial opposition, but the rumor was eventually authoritatively denied by the Astor representatives.

JENNIE GOLDTHWAITE TO MARRY.

The engagement of Jennie Goldthwaite, now playing in *Lost, Strayed or Stolen* at McVicker's Theatre, Chicago, to marry Frank M. Murphy, a wealthy clubman of the bustling Illinois town, was announced last week, and the wedding is planned for July 15. It is stated that Miss Goldthwaite will retire from the stage.

SUMMER VACATION TOURS.

The Baltimore & Ohio R. R. Co. now has on sale at all its offices east of the Ohio River a full line of tourist excursion tickets to all the lake, mountain and seashore resorts in the Eastern and Northern States and in Canada. These tickets are valid for return journey until October 31st. Before deciding upon your summer outing it would be well to consult the B. & O. Book of "Routes and Rates for Summer Tours." All B. & O. Ticket Agents at principal points have them, or they will be sent upon receipt of ten cents, for postage, by Chas. O. Scull, Gen'l Passenger Agent, B. & O. R. R., Baltimore, Md.

THE TOMB OF ANNIE PINLEY.



The Fulford Mausoleum, now being erected in Woodland Cemetery, London, Ontario, by Robert Fulford, husband and manager of Annie Pinley, is a splendid tribute to the memory of Canada's cleverest actress, whose ashes will lie within the vault.

The handsome structure is of Gothic architecture, built of grey Stanstead granite, and ornamented by life-sized granite statues typifying Music, Drama and Victory. Immense granite blocks support these figures, and the roof is made of two enormous granite slabs. The lofty entrance arch is deeply recessed, graced by polished columns with carved capitals, and guarded at either side by a massive lion carved from a solid block of stone. Three stained glass memorial windows, from the Tyrolean workers at Innsbruck, light the spacious interior, which has a light coppered ceiling, moulded cornice, wainscoting of marble, while the crypt is contained in recesses in the mosaic floor. Niches in the corners of the crypt will hold the ashes of the dead actress and those of her family. Ponderous ornamented bronze gates are swung at the entrance. The edifice will be completed in October.

Professionals visiting London, Ontario, will no doubt wish to visit the Fulford Mausoleum, which is to be reached by electric cars on Dundas Street, the main thoroughfare, direct to Woodland Cemetery, not far from the entrance to which, on a pretty green slope, is the last resting place of "M'iss."

AN ALUMNI BANQUET.

The second alumni reunion and banquet of the Conway Alumni of the Chicago School of Acting was held on June 30 in Chicago, at the Wellington Hotel. Constance Williams, acting as toastmaster, introduced Hart Conway, of the Chicago School of Acting, as the guest of honor. Mr. Conway addressed the Alumni, and was warmly applauded. Walter Kilbourne welcomed those present, and gave a review of the Alumni, and the following members responded to toast: Zaida Paldi, Eugene Parker, Marshall Stedman, and Harry Chappell. Appropriate musical numbers were rendered by Jeanette Lincoln and Simon Ettlinger. Among those present were: Edith Shaffer, Grace Van Benthuysen, Constance Williams, Ida Serven, Zaida Paldi, Jeanette Lincoln, Blanche Hazleton, Merideth Perry, Ethel Kincaid, C. Harry Chappell, Jr., Marshall Stedman, Hart Conway, Colonel Monterey, Paul Gerson, J. L. Treacey, Walter Kilbourne, and Simon Ettlinger.

DRAMATIST LITTLE DYING.

J. Z. Little, the playwright, is stricken with heart failure at his home in Providence, R. I., and is not expected to survive many days. He was taken ill last Monday, and has not yet rallied, the physicians believing that his trouble is complicated by apoplectic symptoms.

THE ELKS.

Grand preparations have been made by the Cincinnati Elks for the annual reunion, begun in their city yesterday. The week's programme is, in part, as follows:

Monday, July 6—Reception of visiting lodges at the various depots and escort to headquarters for registration, badges and souvenirs, and then to hotels.

Tuesday, July 7—Reception of visiting lodges; Grand Lodge meeting at the Grand Opera House, welcome to Grand Lodge and visiting Elks; addresses of welcome by Hon. John A. Caldwell, Mayor of the city, and John Galvin, Exalted Ruler, Cincinnati Lodge 5; response by William G. Meyers, Grand Exalted Ruler; organization and session of Grand Lodge; excursions about the city and suburbs, Zoological Gardens, grand concert and magnificent display of fireworks.

Wednesday, July 8—Grand Lodge session, Band contest for the following prizes: To the best band, first prize, \$125; to the second best band, second prize, \$75; to the third best band, third prize, \$50. Above prizes to be competed for by visiting bands only. Judges of contest: Charles F. Geiger, of the John Church Music Company; S. W. Monfort, of the Rudolph Wurlitzer Company. Special entertainment at the Lagoon by Newport Lodge 274, and Covington, 314.

Thursday, July 9—Grand parade of visiting lodges. The following prizes will be given to visiting lodges and members in the following competition, Cincinnati, Newport and Covington barred: Silver loving cup, presented by John R. McLean, of Cincinnati *Engineer*, to lodge having the largest number in parade; bronze stag, to lodge having largest number in line in proportion to distance traveled; silk flag, to lodge making the best appearance; banner, to best marching lodge; jeweled Elk button, to Elk coming the greatest distance; Elks' charms, to the tallest Elk; shortest Elk; heaviest Elk; and lightest Elk. Entertainment at Chester Park.

Friday and Saturday—Excursions to points of interest.

Syracuse Lodge will parade seventy-five Elks on wheels at Cincinnati.

Kalamazoo Lodge 50 held a grand feast, June 2, at which Grand Rapids Lodge 40 assisted.

Hartford Lodge 10 has elected: Exalted Ruler, William N. Woodruff; Esteemed Leading Knight, Dwight H. Bill; Esteemed Loyal Knight, A. S. Chamberlain; Esteemed Lecturing Knight, T. H. Hutton; Secretary, T. A. Shannon; Treasurer, A. T. Woods; Esquire, L. S. Knock; Inner Guard, P. H. Daley; Tyler, S. P. Arnew; Organist, J. R. Thompson; Chaplain, R. D. Bone; Trustees, S. D. Chamberlain, M. F. Cook, E. M. Graves.

Kansas City Lodge 26 has installed: Exalted Ruler, William Cargill; Esteemed Leading Knight, John Donnelly; Esteemed Loyal Knight, C. H. Fitzgerald; Esteemed Lecturing Knight, C. H. Van Fossen; Secretary, George E. Runyan; Treasurer, F. I. Bierman; Esquire, S. B. Morse; Tyler, Charles Clardy; Chaplain, J. T. Dunlap; Inner Guard, T. A. Dodds; Organist, S. A. Legg; Trustees, S. J. Speyer, H. N. Garland, W. S. Umbarger; Representative to Grand Lodge, H. J. O'Brien; Alternate, James Garvey.

TELEGRAPHIC NEWS

CHICAGO.

The Political Show Attracts Attention--Hall's Chat of the Profession.

(Special to The Mirror.)

CHICAGO, July 6.

After the rattle and bang of "the Glorious Fourth" this town is now in the throes of the democratic national convention, and hundreds of your New Yorkers are "coming out" here, away from their dear old Broadway.

It is an awful trial for a New York man to spend a week away from Gotham--and in Chicago, at that--and only those of the crowd who have visited Brooklyn and Philadelphia are hardened to it. The Fourth and a national convention do not tend, as a combination, to help business at the theatres, but the weather is comfortable, thank you, and the audiences are of a fair size.

Of course the roofs and the out-of-door resorts have the best of it, as do the 10-20-30 places, which are largely patronized by the Missouri silver men, who came here with \$16 each and expect to go home with \$1 each.

Fitzgerald Murphy's play, *The Silver Lining*, is bidding for the simoleons of the white metal men at the Grand Opera House, and will be presented throughout this week. The critics have unmercifully slated the company gathered together for Mr. Murphy, and all unite in declaring that John W. Dunne is the only actor in the cast. He, by the way, is very good. But I do not think Mr. Murphy's play will influence the democratic nomination or platform.

Frank Logan, of Sam T. Jack's staff, has discovered, away out in Victor, Colo., a unique school of soubrettes whose names I transcribe from the play-bill. They are Agnes Fish, Priscilla Trout, Fannie Bait, Kittle Hook, Rosy Cork and Daisy Sinker. From their names I imagine that, like the majority of soubrettes, they are "fishers of men."

Frohman's merry farce, *The Gay Parisians*, continues to do well at Hooley's, where it is in its sixth week. Manager Powers sent me one of the dainty souvenirs of the fiftieth performance--an ivory memoranda tablet with silver mountings. I wanted Mrs. Hall to carry it East with her to use for her expense account, but I concluded that it would not be large enough. My little family, by the way, leaves Wednesday for the East, over the Michigan Central, and will be at "the Branch" until I go after them next month. Meantime I hope I shall not be like the man who accompanies his wife and little ones to the depot with tears in his eyes and then walks up town with a merry whistle as the train rolls away, conscious of his freedom.

Nothing appears to curb the growing popularity of Goodwin and Morse's clever entertainment, *Lost, Strayed or Stolen*, at McVicker's, and it is being improved all the time. This is its last week, and it will be one of the paying attractions of next season.

Pete Kennedy, manager of Town Topics, writes me from New York to tell a story recalled by my mention in the soubrette list recently of Annie Suits. She once negotiated with poor Sam Cox for a position with the Natural Gas company, and Sam wrote to ask her salary. She replied in due time, and then Sam answered, by wire: "Annie Suits but her salary doesn't."

Manager Henderson appears to have caught on very largely at the Schiller with light opera at popular prices. *Boccaccio* was well received last week, and last evening the old-time favorite, *Pinafore*, was revived, to the delight of a large and reminiscent audience.

Arthur Byron, of the Drew company, writes me from the Bohemian Club of San Francisco, to tell of an enjoyable farewell dinner given to Nat Goodwin on the eve of his departure for the Antipodes. Tim Frawley was the host and made a big hit in the part. Those who participated included John Drew, Maxine Elliott, Blanche Walsh, Herbert Kelcy, Effie Shannon, and all the notables, including "George Leslie, eccentric."

The Drew company will pass through here, bound East, about July 15, after a highly successful season.

There is a chance of a deadlock in the democratic convention and there may be a team of dark horses in such an event. I should not be surprised to hear of this: For president--"Punch" Wheeler; for vice-president--Andy Mackay; platform--free silver, free gold, free transportation, free drinks, free cigars, and free lunch. In case this goes through, W. W. Kelly will go to the court of St. James, on a percentage of the gross, and E. E. Rosenbaum will be named as Minister to Posen.

C. H. Zuber, sporting editor of the Cincinnati *Times-Star*, who used to be press agent for Thatcher, Reip and Harris's Africa, and who asks that his name be not mixed up in the soubrette album, sends me a Cincinnati concert programme, in which I discover these gems: Skipwith McFadden (I wonder if she did), and Annie Mae Kidd (I wonder if she would). Mr. Zuber sends his regards to "Red" Hamilton, the agent who wears the red badge of courage under his hat.

The Great Northern Roof-Garden had a very successful opening last Wednesday evening, under the management of Al Sutherland. It is a real roof-garden, in the open air, and your able vaudeville correspondent here will keep you posted as to its attractions.

Ned Giroux writes me from Missoula, whither he has piloted an Uncle Thomas's Cabin company, that "time is money, and without money you cannot have the time; but as business is good out here I am having both." He says that Ed Salter is with the show, visiting his partner. Mr. Giroux tells of a versatile colored man who wanted to join his side-show band. He called

on Manager Martin, and handed him a card bearing this inscription: "J. T. Brayton, Musical Instructor, Bricklayer, and Plasterer, Oak Grove, Mo." Mr. Giroux asks "what our wonderful profession is coming to," and then sends his regards to the dark horses, "Punch" Wheeler and Andy Mackay.

Clay Clement, who is back from New York, is one of the noble army of enthusiastic wheelmen on the boulevard. He tells me that he has engaged an excellent company for next season. Eddie Foy is another actor who walks around town in bloomers. I met him the other day with Jimmy Sullivan.

Tim Murphy made a wonderful hit at Hopkins's last week in his imitations. This week the vitascope and an old time melodrama, *The Westerner*, by the stock company, will be the features.

McKee Rankin is the bright particular star in the Chicago Opera House continuous bill this week, and he makes a hit in his sketch, *Counselor for the Defence*.

Many tears were shed by susceptible Chicago maidens, and many cabinet photographs were turned toward the wall when the news reached us that Fritz Williams had married pretty Katherine Florence. But what is the Chicago maids' loss is the fair Katherine's gain, and I wish them both luck.

A series of desperate hold-ups and robberies have been committed here by a mysterious "tell man" and "short man," who have thus far escaped detection. Fortunately R. F. Cotton and Mike Kennedy have been able to prove an alibi every night by Stage Manager Teal.

I have, however, several revolvers, billies, and sandbags confiscated in the police court which I will loan out to professional friends on liberal sharing terms if business does not pick up when the season opens. "Biff" Hall.

WASHINGTON.

New Curtain-Raiser at Rapley's--Pinafore Burlesque at the Lyceum--Notes.

(Special to The Mirror.)

WASHINGTON, July 6.

The opening of the fourth week of the successful comedy season of the Washington stock comedy company at Rapley's new National Theatre shows no falling off in attendance or appreciation.

A very large audience is in attendance. A remarkably clever and pleasing performance of Mark Melford's funny farce, *Turned Up*, was given. Frederick Bond in the character of Caraway Bones, the undertaker, presented another study in make up, and his capital interpretation evoked universal praise. The supporting company appeared to excellent advantage, and John Findlay as General Baltic, Ernest Elton as Captain Medway, Charlie Mackay as George Medway, William Boag as Nod Steddum, Edythe Chapman as Sabina Medway, Abbie Johnson as Mary Medway, Bretta Marti as Ada Baltic, and Agnes Findlay as Mrs. Pannell achieved new honors. Mary Sanders made a distinct success as the colored Cleopatra.

Bridget, an exceptionally clever three-part curtain raiser by Paul Wistlack, dramatic editor of the Washington *Times*, preceded the farce, receiving its first performance on any stage. It is a domestic episode, with an entertaining story of a young married couple who have been afflicted with an old family servant, Bridget, as a sort of heritage. Becoming tired of her tyranny, they determine to get rid of her, and, as the curtain rises, Bridget is supposed to be up stairs packing her trunk while the young wife is wrestling with the dinner, and the husband is hanging up pictures and cleaning things. This scene gives opportunities for many amusing incidents, all going to show that housework is no easy matter to beginners. After their numerous failures, they begin to appreciate Bridget more highly than ever, and when she comes down with all her bundles to say good-by their determination to send her away weakens. Bridget pauses to give back a few keepsakes, and the reminiscences these simple trifles arouse win for her a victory. The young people decide that an old and faithful servant, even with faults, is better than a new one with faults they know not of. So the first applicant for the place is turned away, and Bridget remains. The clever bit was given with the following cast: Mr. Ashton, William Boag; Mrs. Ashton, Mary Sanders; Bridget, Miss Lockwood. The *Snowball* is the next comedy offering.

The sixth week of the Grieve's Operatic Burlesque co. at Kernan's Lyceum Theatre commenced to good attendance. The burlesque this week is on *Pinafore*, and is well done.

Quite a large delegation of Washington Lodge of Elks embarked to to-night for Cincinnati to attend the annual convocation of the Grand Lodge of the order. They were joined here by the Baltimore delegation.

George W. Rife tells me that there was such a certainty of obtaining control of the Grand Opera House (late Allen's) that previous to putting their names to the new lease they had twenty-five weeks of the first season solidly booked.

Bailey Avery, who is connected with the Battle of Gettysburg on Fifteenth Street, is at work on a scheme to shortly establish at the Panorama Building a series of promenade concerts, etc.

James T. Galloway has signed for four weeks to play his original part of Old Man Kidd with Evans and Hoey's Parlor Match company previous to his rejoining James A. Herne and Shore Acres for the season. Mr. Galloway is spending his vacation fishing at Four Mile Run, Va.

William L. Ballauf, treasurer of Kernan's Lyceum Theatre, who is an expert as an amateur photographer, is displaying some very creditable exhibitions of his work, and now Arthur Smith, treasurer of the new National, has got the craze, and is developing an aptitude for the art.

Charles Coote left Washington after the per-

MR. CLAY CLEMENT

BARON HOHENSTAUFEN IN

MATILDA IN

"THE NEW DOMINION."

"THE BELLS."

Management IRA J. LA MOTTE, care KLAU & ERLANGER'S EXCHANGE.

formance of *The Private Secretary* on Saturday night for Towanda, Pa., where he opens to-night in *Turned Up*. His company plays four towns each week, changing the bill each trip.

This is Christian Endeavor week here, and the city is crowded with members of that order attending the annual visitation. Bailey Avery offers a half price admission to the Gettysburg Panorama Building to all Endeavorers holding his convention coupons. The proximity of the building to the tents wherein the meetings are held will make it a convenient diversion for the visitors.

Lora Thorne has signed with Augustus Patou for the coming season to play the Irish comedy part in *The Power of the Press*.

Bert Riddle has named Friday night as *Undertakers' Night*, and has notified the craft to that effect *Caraway Bones*, in the person of Frederick Bond, will be at home to the members of the fraternity.

John E. Buckingham, the veteran doorkeeper, is about again after a severe illness which laid him up for nearly two years. He was the doorkeeper of Ford's Theatre on the night that President Lincoln was assassinated, and has embodied his reminiscences of that tragic occasion in a neat little volume well illustrated with portraits and mementos now in his possession. Mr. Buckingham was doorkeeper at the Grand Opera House during the ten years of Mr. Albaugh's management, and would probably have accompanied Mr. Albaugh to his new Lafayette Square if he had not been taken ill.

Frederick Bond has secured Willard Holcomb's successful one-act play, *Her Last Rehearsal*, for next season, and will play the part of the Stage Manager. JOHN T. WARDE.

CINCINNATI.

Cincinnati to be Turned Over to the Elks--Celebrities Due at the Walnut.

(Special to The Mirror.)

CINCINNATI, July 6.

No one could complain that the Fourth of July was not adequately celebrated by the management of our various resorts last Saturday. All sorts of inducements were offered to entice the pleasure-seeker. Fireworks were in abundance everywhere, and the Coney Island people, in addition to the display at their grounds, had their steamers loaded with rockets, colored fires, etc. The course of each steamer up the Ohio could be easily traced by the showers of rockets, etc.

At the Zoo the regular performances, afternoon and evening, were given with the Indian shows and the Bedouin Arabs. The Jordan Family appeared in their aerial flights, and two military concerts were given by Weber's Band.

At the Lagoon *Cleopatra* is in its fourth week, and will be added to by the appearance of the *Nightons*, the *Donzettas*, and *Bertha Andrews* in the specialty programme. The chutes are filled with delighted novelty-seekers who are anxious to experience the wild ride down into the lake.

Chester Park still has Pawnee Bill's Wild West Show, with the Indian braves, squaws and paposes. May Lillie does some remarkably clever shooting while on horseback. The Bellstedt-Ballenberg concerts are always of a high standard.

Mique O'Brien will introduce his collection of celebrities to the public at the Walnut Wednesday evening. A host of good performers have volunteered their services, and the popular manager will reap a good harvest, but no more than his friends think he deserves.

July 7, 8, 9 the Elks hold forth. The city and all its contents will be turned over to them. The name of entertainers will be legion, and an Elk who accepts every hospitality tendered him will be kept busy from morning until night. It is estimated that 1,300 Elks will be here, coming from every State in the Union. The procession occurs Thursday, and will be a sight worth seeing. A citizens' reception committee of prominent business men, with E. O. McCormick at its head, will look after the entertainment of the guests. Each hotel also has a special committee of ladies to see to the welfare of the wives and daughters of the visitors. John Galvin is the Exalted Ruler of the Cincinnati Lodge, and the other officers are Scott Holmes, E. S. Keefer, Ed. Leavitt, Henry Meinken, George Ficke, Frank Alden, G. W. Schuler, and H. W. Morgenthaler.

WILLIAM SAMSON.

ST. LOUIS.

Vaudeville and Minstrel Bills Flourish at Out-Door Resorts--Gossip.

[Special to The Mirror.]

ST. LOUIS, July 6.

Fra Diavola was put on at Uhrig's Cave last Monday night before a large and appreciative audience, and continued through the week. The pretty opera was well put on by Manager McNeary. Laura Millard sang the part of Zerlina in a sweet and sympathetic manner, receiving numerous encores. In the chamber scene she was obliged to sing her solo again and again before the audience would be satisfied. Gertie Lodge was particularly good as Lady Allcash. Rhys Thomas proved a handsome Fra Diavola. As Beppo Alfred C. Wheelan, the stage manager, was very strong, and was particularly

clever in the bed room scene. Frank Deshon acquitted himself creditably as Giacomo, and William Steigers was excellent as Lord Allcash. The numbers allotted to the chorus people were well rendered. *Amarita* is the opera for the current week.

Billy Rice is putting on a combination minstrel and vaudeville performance at the Forest Park Highlands, a recent out-door summer resort at the end of one of the street-car lines. It has been very handsomely fitted up, and large audiences have been attending the performances for the past week.

Minstrel and vaudeville at the Suburban are drawing big audiences.

Al Ahrens and Charles Stark will be treasurer and assistant treasurer respectively of George McManus's New Theatre, formerly the Germania, when it opens in September.

William Garen, the manager of Havlin's, has returned home after several weeks' absence. He has been recuperating after his illness of last Spring. He comes back to look after the improvements at Havlin's, which will make the theatre almost new.

Lloyd Wilson, the baritone of the Uhrig's Cave company, left for New York last Monday. Fra Zweifel, the business manager, also resigned at the same time, but is still in the city, and will remain for a week or two. Carrie Reiger, and Lou Farrance, two members of the company, leave to-night.

Ephraim Winters had his arm shattered by the premature discharge of a cannon during a performance at Koerner's Garden last week.

A benefit performance to the stranded chorus of the Oriental Theatre was given at the Germania Theatre last Friday night. *Pinafore* was the opera presented.

Manager McManus will go to New York shortly to make arrangements for the coming season. W. C. HOWLAND.

BOSTON.

The Hub is Stagnating Theatrically, But Benton Finds Plenty of Live News.

(Special to The Mirror.)

BOSTON, July 6.

Theatrical Boston is deadlier than ever this week, and the prospects are less encouraging for the poor theatregoers who are to stay in town this Summer.

The only change of bill was made at the Castle Square, where a revival of the Bohemian Girl was made by Clare Lane and the other singers, who had been in Philadelphia for a week. The Castle Square bids fair to have things its own way the remainder of the Summer, for after this week it will be the only house open in the city.

A number of special features have been arranged for the closing nights of Harry Askin's Summer season at the Tremont, and the run of *The Merry-Go-Round* promises to close as successful as it began. Marie Gilroy will have a benefit and the other features will make the week attractive. Mr. Askin says that he closes the season so as to give his company a rest, and that he will open with it here in the Fall.

Pain's great spectacle, *China and Japan*, opened a limited stay in Boston at the Olympic Grounds to-night, and promises to be a strong rival to the houses which are now open. Ben Stern has been in Boston during the past week looking out for the interests of this show in his customary energetic manner.

The future of the Park has been settled. Eugene Tompkins has got it, and the papers have been signed, giving him a lease of the house for five years at an annual rental said to be \$25,000.

Arrangements were made between the agent of Lotta Crabtree, the owner of the theatre, and Lawyer Melvin O. Adams, special administrator of the estate of the late John Stetson, Jr., by which, for a consideration, the lease held by the Stetson estate for another year was canceled, so that Lotta Crabtree could make a new lease for five years from July 1, 1896, with Mr. Tompkins. Mr. Tompkins arrived in town, coming direct from Newport, where he has been for several days, on board the steam yacht *Illawarra*. As soon as he had signed the lease he took general possession of the Park Theatre property. He is not prepared to announce what his plans are with reference to the attractions for the Park next season, but it is probable that the house will be devoted to comedies, for which it is especially fitted.

Mr. Tompkins returned to Newport immediately after signing the lease and resumed his cruise as calmly as if he had not settled a question which had been disturbing all theatrical men in Boston.

Peter McNally, the brother of John J. McNally, distinguished himself last week by swimming from Haverhill to Amesbury, a distance of fifteen miles. He is a famous swimmer and has saved many lives.

Atherton Bromell, the well-known dramatic critic of this city, is to start a weekly paper of a high class, beginning early in August.

J. Thomas Baldwin will not open the Point of Pines as a pleasure resort. The action of the Metropolitan Park Commission in seizing the strip of beach front along the Pines property has compelled Mr. Baldwin to reach the above decision. The State ownership of the water front will entitle the general public free access to that portion of the beach within the Pines

enclosure. This will preclude the profits of gate receipts. Mr. Baldwin stated to me that he does not propose to surrender the income heretofore derived from the Pines without some adequate recompense from the State, and that he will institute legal proceedings to recover damages above the amount received for the transfer of his title.

George C. Crager, late business manager of the Pott-Bellows company, is in town, looking out for the business interests of Frances Drake, who will shortly produce *Le Petit Abbé* here.

The proposed week of standard modern and classic plays, to be given next year under the auspices of the New England Woman's Press Association, has been given up. It was found that the venture would cost between \$2000 and \$3000, and the majority of the committee in charge decided that it would be expedient to abandon the scheme.

Boston dramatic editors are men who have implicit confidence in the theatrical press representatives, and as a result some Tuesday criticisms have been published which opened the eyes of those who went to the theatre the nights before. Specialties were credited with hits which were never put on the stage, and unsung songs were described as making hits.

Lawrence J. McCarthy, stage-manager of the Boston, has been unanimously elected manager of the Hull Improvement association.

Henry Askin has started a fashion which promises to be taken up by every manager of an opera company. He recognized the popularity of the stage tenor with the native girl and so he arranged to have Dave Lythgoe receive the ladies on the stage after the last afternoon of the Merry Go-Round and to present souvenirs to them. The house is all sold out, I understand.

Boston streets see the unique spectacle of a wagon being driven around with placards advising friends of organized labor to boycott Keith's, which is packed to the doors in spite of this pronouncement.

Fatinitza is to be the next revival at the Castle Square.

C. E. L. Wingate, author of "Shakespeare's Heroines on the Stage," has just completed the editing of a new biographical work, which will be issued by T. Y. Crowell and Co. this Fall. It contains the lives of the leading actors of the American stage, each sketch written by an eminent dramatic critic. The book promises to be a work of genuine value.

Max Hirschfeld has found time to complete a two-act opera which will probably be produced at the Castle Square early in the coming season. His subject is intensely dramatic, and the music is highly praised by all those who have heard it.

Vincent T. Fetherston has not yet started on his yachting cruise, but he will go within a few days.

William Harris has gone to Lake Maranocook for the Summer.

Roland Reed may produce a new play, by a clergyman, when he comes to the Museum.

Peter F. Bailey's Boston engagement will be played at the Park. Flo Irwin will be in his company, and John T. McNally's new farce, *A Good Thing*, will be the play.

Annie Clarke has returned from New York, and she will go at once to North Edgcomb, Me., to remain until August, when the rehearsals of *The Liar* begin in New York.

JAY BENTON.

CLEVELAND.

Olivette at Halthorn's—Gatling Gunners Preparing a Centennial Opera—Current News.

(Special to The Mirror.)

CLEVELAND, July 6.

For its sixth week the Grand Theatre Opera company are presenting the ever-welcome comic opera, *Olivette*, and Halthorn's Gardens are crowded by an appreciative audience. The impersonation of Coquillot by Oscar Girard is one of the best seen of that role on our stage, and his singing of "Bob Up Serenely" was much applauded. In the title-role, Elvia Croix Seabrooke made herself as popular as ever, and Eva Davenport was exceedingly funny as the Countess, a part which suited her. As Valentine, Edgar Temple was seen to advantage, and Mark Smith's rendition of the part of the Duc Des Iffs was all that could be desired, while Douglass Flint made the most of that "sad sea dog," Captain De Merrimac. Fanny De Costa, Ella Aubry, and Lindsay Morison were all good in their respective roles, and the chorus showed up well in the finales to each act. Next week, *Fra Diavola* will be given.

Edison's vitascope has been holding forth to big crowds at Saengerfest Hall since last Wednesday. It remains for another week.

The Spiders, Cleveland's baseball team, were given a great demonstration on their return home last Friday morning, being met at the depot by a brass band, two trolley coaches and a crowd of enthusiastic admirers, and escorted through the streets to their hotel, where the Mayor of the city, Robert E. McKisson, in a short speech welcomed them home, after which the club sat down to breakfast with about one hundred invited guests.

Over forty thousand people took in Euclid Beach Park and its attractions on the Fourth. Scenic Park has several specialties, notably, the Sacred White Elephant, and an opera company giving Pinafore.

Charles H. Hopper, better known as Chimmie Fadden, who is spending his vacation on his farm, at Unionville, O., was in the city over the Fourth. Mr. Hopper has many friends here, who were glad of the chance to congratulate him on his success.

The Gatling Gunners are making great preparations to present their centennial opera, *From Moses to McKisson*. There will not be a female on the stage; instead of the usual chorus girls, well-known young men will do the dancing and singing.

To-morrow evening the cast and chorus of the

recent production of *La Sonnambula* will visit Euclid Beach Park by invitation of the managers of that popular resort.

Our managers are not far away from home this Summer. Manager Gus Hartz, of the Euclid, is enjoying his vacation and taking spins in and around Cleveland on his wheel. Manager Charles Henshaw, of the Lyceum and Cleveland, is also spending the Summer here, taking short trips with his wife and son, and will visit New York for a brief period, while Managers Frank Drew and Wood Campbell, of the Star, are "rusticating" with their families, the first on his farm at Gerard, Pa., and the latter on the Lake front.

Treasurer Fred Conn and House Officer Hicks, of the Euclid Avenue Opera House, who are nearly always seen together, deal out the pasteboards to the patrons of the national game at League Park during the Summer, when the club plays at home.

Genial Ed Underner, treasurer of the Cleveland, who was for several seasons on the road with Henshaw and Ten Broeck, prefers to remain in the city, where the breezes from old Lake Erie makes life worth living for a man who weighs over two hundred pounds.

The Critic asks the pertinent question: What has become of the project for a new theatre on Euclid Avenue? It has been some time since the newspapers had announced that the matter was an established fact.

Helen Bertram, who has been engaged for the Garden Theatre Opera company, arrived from New York yesterday morning.

WILLIAM CRASTON.

PHILADELPHIA.

Summer Opera and Vaudeville Thrive in Philadelphia—Out-Door Entertainments.

(Special to The Mirror.)

PHILADELPHIA, July 6.

The Castle Square Opera company at the Grand Opera House to-night are giving a presentation of *Fatinitza* that is remarkable as a spectacular production, with realistic snow-storm, Russian sleighs, horses, royal costumes, and a large, well-trained chorus. The cast includes William Wolf, Edith Mason, Mary Linck, Thomas K. Persse, Frank David, Gertrude Quinlan, Arthur Wooley, Will Hatter, Florence Richie, Clara Allen, D. J. Mack, and A. Underwood. The patronage continues large, and Manager Charles M. Southwell deserves the success, which promises to continue for the season. The fiftieth performance will be celebrated to-morrow evening. *Bohemian Girl* for the week of 13.

Business at the Bijou Theatre is up to the Winter standard in spite of heat, out door attractions and free concerts. Lydia Yeaman-Titus and Fred Titus head the list this week in a splendid programme, followed by Huth and Clifford, Harry Gilfoil, Constanz and Ida, Parisian novelty stars: Guyer and Goodwin, acrobatic sketch team; Ward and Curran, three Marvelles, grotesque dancers; Morrissey and Rich, three Gorman Brothers, Rexo and Reno, Dawson and Farlow, novelty dancers. Victoria Estelle, serio comic; the Vidocqs, and Marion G. Ellis, a clever sculptress, modeling faces in soap. Edison's vitascope, with a new series of pictures, completes the attraction.

The May Shaw Burlesque company hold the week at the Lyceum Theatre, presenting a merry burlesque entitled *A High Old Time*, followed by specialty acts, prominent performers being Stewart and Gillen, Hill Sisters, Turner and Russell, Miss Gordon, Frank Kennedy, and Manning and Ward. A King for a Day, with novelty dancing completes the programme to fair patronage.

Bookings at the Bijou Theatre for coming week includes the Four Nelson Sisters, wonderful acrobats; and Herr Tetchow with a troupe of trained cats, a late London sensation.

George Kemmerle will be in charge of the box-office of the Broad Street Theatre next season. Fred Nixon, son of Samuel F. Nixon, will be at the Chestnut Street Theatre, and Harry Talge as formerly at the Chestnut Street Opera House.

The Heart of Maryland opens the season of the Broad Street Theatre Oct. 5, and is already extensively billed.

According to our local papers, J. Fred Zimmerman, with his son, Charles E. Zimmerman, sailed for Europe on the steamship *Paris*. I was under the impression that he was rusticating somewhere on the New England coast.

There are breakers ahead for the syndicate of managers that are backing Miss Philadelphia, Ed. Henkels and Theo. Van Osten are the known moneyed men. John E. Henshaw and May Ten Broeck, who enacted the principal roles, and A. W. F. MacCollin, who staged the travesty and whipped it into life, all claim that their contracts run for the coming season. MacCollin tells me he will report for work and demand his usual salary. MacCollin, besides being stage manager, filled the role of William Penn, Sr., on the retirement of Charles Bigelow.

A new electric lighting and heating plant and extensive interior alterations are now under way at the old Arch Street Opera House, which is to be reopened as a vaudeville house by Tom Miao and his new partners.

Thomas F. Kelly, of the National Theatre, is as yet uncertain regarding the opening date on account of the state of the weather and prospective political excitement.

Simon Hassler, the well-known musical leader of the Chestnut Street Opera House, is at Congress Hall, Cape May, for the Summer, with a band of soloists, twenty in number, giving nightly grand concerts, which astonish the natives and makes Congress Hall the popular resort.

Dockstader's Minstrels attracted light patronage last week at the Pier, Cape May. The company includes Charles Dockstader, Harry Lester, Tony Murphy, L. C. Metter, Ben Hart, Will Mackey, Harry Hughes, Al Pierce, and Howard Wray.

The negotiations with the Grau Opera company to perform at the Pier, Cape May, fell through, and a new combination of unemployed singers, under the title of the New York Opera company, has been formed, and will open this evening for the Summer season. They are all good people and will be satisfied if they can make their living expenses. A. W. F. MacCollin, Fanny Hall, Adele Barker, Harry De Lorme, Thomas White, Laura Russell, Josie Delaro, Harry Nelson, Seth Crane, Hugh Chatham, Prof. Terianno, musical leader, and a chorus of twelve present *The Mikado*, with appropriate scenery and costumes, for three nights, closing the week with *The Mascot*.

Philadelphia will have plenty of grand opera the coming season. Mapleson's company will have Thanksgiving week at the Academy, followed by the Damronch company for a season of seven weeks, assisted by the principal artists of the Metropolitan Opera company, after which Abbey and Grau will bring their entire company from the Metropolitan Opera House for one week.

Innes's band of fifty musicians, grand electric fountains, etc., at Willow Grove, with no charge for admission, are attracting the masses.

S. FERNBERGER.

PITTSBURG.

Erminie Revived at the Casino Summer Theatre—Gossip.

(Special to The Mirror.)

PITTSBURG, July 6.

There is very little activity in the amusement line in this city.

A magnificent revival of the opera, *Erminie*, was presented to-night at the Casino Summer Theatre at Shenley Park to a large, fashionable and enthusiastic audience. A new acquisition to the company is Sylvia Cornish, who took the place of Ethel Lynton. Chimes of Normandy follows.

John E. Lewis, who has been with the Alvin Joslyn company for the past sixteen years, joins Byrne Brothers' 8 Bells company the coming season as lithographer.

Frank Follett will be the treasurer of the Bijou Theatre the coming season. He was last season at Columbia Theatre, Boston.

Eddie Minck, formerly assistant treasurer of the Grand, is now ticket-seller at the Casino.

Cliff Wilson, of the Bijou, will spend a few weeks on Lake Erie this month.

Manager C. L. Davis, of the Alvin, will leave for New York this week. He is shortly to sail for Europe to spend the Summer.

The Academy of Music opens season early in August.

Brocket and May, two vaudeville stars of this city, are spending the Summer here with friends, and are now at the home of Mr. Brocket's brother on the South side.

JOSEPH CROWN.

THE RETURN OF CHARLES FROHMAN.

Charles Frohman, brown as a berry and with new lustre in his snappy blue eyes, returned from Europe last Saturday on the *New York*. When visited by a *MIRROR* reporter at his office yesterday, the manager was able to snatch a few moments from his work to talk about himself and his plans.

"Of course I'm glad to be back," he said. "My trip was a very satisfactory one, for I feel that I accomplished a great deal in a very short time. Hereafter I mean to spend four months of each year in a quest of good foreign attractions. You have no idea how well The Gay Parisians has caught on at the London Vaudeville, where we produced it as *A Night Out*. They tell me it's the biggest London hit since *Our Boys*. Before I sailed I arranged to continue the comedy, for at least a year longer. The Gatti brothers, who control this house as well as the Adelphi, have also arranged with me for all future productions at the Vaudeville, and I shall do Mr. Gillette's *Sec et Service* there next year. I have planned also to produce Gus Thomas's *Don't Tell Her Husband*, at the Comedy in September with Charles Hawtrey in the cast.

"And now to briefly run through the list of my foreign purchases. I have a play by J. M. Baine for the Empire stock, and another by H. V. Esmond and Mrs. Burnett, which will first see the light at the Empire, too. Then I have a new comedy by Bisson, the coming French dramatist, and another by Feydeau, author of *The Gay Parisians*. I have the rights to *A Tragic Idyll*, Paul Bourget's new novel. M. Bourget is himself making the stage version in collaboration with Pierre Decourcelle, a practical playwright of great skill. M. Decourcelle's melodrama, *Les Deux Gosses*, will be produced at the Academy of Music late in the Fall under my direction.

"Before leaving London I closed for the rights to *Rosemary*, now running at the Criterion. I have also under the Red Robe, which Mr. Rose is dramatizing for me from the novel of Mr. Weyman. I have the call on a new melodrama by Comyns Carr and Haddon Chambers.

"Mr. Hare, who comes here again under my direction, will have a new play from the pen of Mr. Pinero. His leading man will be Fred Kerr. I have two new plays for Olga Netherstone, who tours here again under my direction. For Mr. Chevalier I have engaged Bertram, the conjurer; Cyrus Dare, an imitator; Elsa Joel, a soprano; and Harry Atkinson, who is known as the 'Australian Orpheus.'

"As for American plays, I have Tom Googan, dramatized from Hopkinson Smith's famous local story. I have a play by Bret Harte and another by Henry Guy Carleton. I expect also to be able to produce work from the pens of Messrs. Fyles, Thomas, and Gillette."

From Mr. Frohman's tireless energy many productions may be awaited that are likely to affect the dramatic history of the coming season.

A STORY TOLD IN THREE LETTERS.

THE MIRROR, as the medium of matters relating to the theatre, below presents three letters which are self-explanatory:

POWER ACCUSES PITOU OF PIRACY.

DETROIT, June 26, 1896.

To the Editor of The Dramatic Mirror:—Sir.—The article in THE MIRROR June 27 headed "Joseph Arthur's New Play Tried," was read by me with considerable interest. It illustrates very clearly that it is a dangerous experiment to launch a new play. Last Summer I commissioned Mr. Edward E. Kilder to write me a drama for production the coming season, Shannon of the Sixth was the result. This play I have been heralding through the press since September last. Himmelman and Tuttle, the scenic artists, have been working on the models for the play, which, month after month, together with a number of other gentlemen, are thoroughly conversant with its story and effects, the play having been delivered to me last November. Early this Spring I applied through my representative to a prominent New York manager (I shall not name him) and the manager naturally wished to know something of the play. My representative gave him an outline of its story and effects, laying stress on the fact that one of the strongest climaxes in Shannon of the Sixth is where the heroine is bound to the mouth of a cannon by Sepoyas, and the match is about to be applied, when the hero appears on the scene, and releases the girl just as the cannon is discharged. The manager in question took several months to consider the matter and then informed my representative that he thought "the cannon situation very weak." Negotiations for Shannon of the Sixth at his house then ended.

In the article headed "Joseph Arthur's New Play Tried," I learn that in the principal situation in The Cherry Pickers "An Afghan named Ayooch has been caught within the British lines, and is confined in the fortress chained to a large revolving cannon. Ayooch seeks the life of the hero, and when the commandant shows him how he can avenge himself by turning the wheel until the muzzle points to the hero's breast, he agrees to rid himself of his enemy in this way. The struggle and conflict of war are heard without. Ayooch is slowly revolving the cannon toward his victim, when the heroine, who is fiercely struggling with the villain, breaks from his grasp and releases the hero from before the muzzle of the cannon just as it is fired by the frenzied Ayooch. This is said to make a most thrilling climax."

The article also states that "the play is also owned by Augustus Pitou, whose object in giving this single production was to protect by priority of production a sensational effect used in the play." Then follows the above description of the effect, which is curiously like the one in Shannon of the Sixth. It is also curious that Manager Pitou should first condemn the situation as being "weak" in the play which he did not own, and then permit its use in The Cherry Pickers, of which he is the proprietor. In fact, so highly does he now esteem it, that he makes it the principal feature of his production, and nothing else is spoken of.

The situation as used in Shannon of the Sixth is only one of many strong features, and in Mr. Kilder's play it is founded on facts. In the British-Afghan war nothing of the kind ever took place, but in the Sepoy war in India the execution of prisoners at the mouth of a cannon was an actual occurrence.

Another remarkable coincidence between the two plays: Your paper states that "Jennie Slaterlee appeared as a 'three times widow.' As described to Mr. Pitou by my representative, the principal female comedy part in Shannon of the Sixth, is also mentioned as being 'a three times widow.'"

But to return my statement that "it is a dangerous experiment to launch a new play." Although it is of course perfectly safe to entrust a reputable manager with an outline of the story and the effects of the play, which he will be sure to make the most of, it seems it is possible for this same manager to be so impressed with a situation, that after a time he forgets the source from which he derived it, and thinks it originated with himself. It is to remind Mr. Pitou of this fact that I have trespassed upon the space of your valuable paper.

Yours respectfully,

W. H. POWER.

AUGUSTUS PITOU'S STATEMENT.

NEW YORK, July 3, 1896.

To the Editor of The Dramatic Mirror:

Sir.—The substance of a letter from W. H. Power, in which he accuses me of piracy, is as follows: "Joseph Arthur's play of The Cherry Pickers has been told to me. I know nothing about Mr. Power's play except the fact that I looked it here through W. B. Seeskind, of the American Theatrical Exchange, for the week of Dec. 14, to share after one thousand dollars (\$1000). The contracts were made out and signed by me and sent to Mr. Seeskind to be forwarded to Mr. Power for his signature. On Feb. 18 I received a letter from Mr. Seeskind returning the contracts unsigned, saying that Mr. Power had written him that he preferred not to play the week before Christmas. On the following day I wrote Mr. Seeskind that I had destroyed the contracts, and canceled the date. A number of letters passed between Mr. Seeskind and myself relative to this date, all of which I have copies of."

Mr. Power in his letter says that his agent informed me of a gun effect in his play, and that I wrote to his agent that I would not care to book the play because I thought the gun effect was too weak. I never knew anything about the gun effect in his play, and never wrote his agent any such letter. All I know about the play I gleaned from a printed pamphlet sent to me by his agent, and in which no effect whatever is described. I never read the play of Shannon of the Sixth. It was never in my possession.

When Mr. Arthur first read me his play of The Cherry Pickers, he had already read it to A. M. Palmer, T. Henry French, Messrs. Evans, Bleiman and Mann, of the Herald Square Theatre, and also to Mr. Rosenquest and others, any one of whom will confirm that the effect was a his play months before he gave it to me. He first read me the play in the early part of March. I liked the play, and arranged with him for its production, and at the time he read me the play he told me that he had read it to the above-named managers.

Any statement in Mr. Power's letter which reflects upon my honesty as a manager is absolutely false. I agreed to produce Mr. Arthur's play not only because there was an effect in it, but because I considered it a strong play and one that I felt would justify the risk of an important production.

Having gone to the expense of over \$500 to give The Cherry Pickers a public performance, I propose to avail myself of my legal rights in the matter, and shall hold Mr. Power or anybody else to a strict legal accounting if any of the effects are infringed upon. The performance at Newburg was given on the advice of my lawyer for the purpose of securing full legal rights to the play and its scenic and mechanical effects through priority of production.

Throughout my career as a manager I have secured a reputation for honest dealing, and I do not propose at this late day to have my integrity publicly questioned by Mr. Power or anyone else.

Yours very respectfully,

AUGUSTUS PITOU.

JOSEPH ARTHUR'S TESTIMONY.

NEW YORK, July 3, 1896.

To the Editor of The Dramatic Mirror:

Sir: It gives me great pleasure to prove that Mr. Power's accusation against Mr. Pitou is utterly without foundation. Months before I read my play to Mr. Pitou, Charles Frohman read it about the first of January, and wrote me a letter afterward in which he stated that he regretted that my play was not adapted to the Empire Theatre, but considered it very strong and felt justified in asking me to write a play for the Empire. William Harris and Isaac B. Rich, of Boston, both heard the play last November in my rooms at the Vendome Hotel. They listened three different times to it, and both will confirm that the scene referred to by Mr. Power ended the third act.

During the Winter I read the play also to Managers Evans, Bleiman and Mann, T. Henry French, J. W. Rosenquest, and others, in my rooms at the Vendome, and they will all confirm that the scene was there then. As I have said, this was months before Mr. Pitou first heard of my play.

I think Mr. Power's accusation against Mr. Pitou ill-judged, and his imputation that I had accepted a suggestion from Mr. Pitou untrue. Mr. Power alleges that his play is "founded on facts." I do not doubt it, but he has no right to question the historical accuracy of my story, as I lived in India for two years and a half as correspondent for American newspapers, and was an eye-witness to many of the events depicted in The Cherry Pickers. To judge from its reception in Newburg, my play has proved a success, but it seems almost as dangerous to write a success as it is to turn out a failure.

Very respectfully yours, JOSEPH ARTHUR.

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

BROADWAY.—Dr. Wolf Hopper, 815 P. M.
HAMMERSTEIN'S OLYMPIA.—Fragoli.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 815 P. M.
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Professionals going out of town for the summer may subscribe for THE MIRROR from this office for one, two, or three months upon the following terms: One month, 45 cents; two months, 85 cents; three months, \$1.25—payable in advance. Address changed as often as desired.

LEGAL ROWDYISM.

A CASE in a local branch of the Supreme Court last week, reported and published with the peculiar brutality of personal and impertinent detail that characterizes several metropolitan newspapers under the conditions that a vulgar competition is responsible for, illustrated the perhaps consequent demoralization of a profession whose traditions are marked by dignity, courtesy and gallantry.

Law and equity were formerly administered in a seemly way, under all circumstances. It mattered not how petty might have been the private concern in a case, or how great its public importance, or whether it was tried before a judge, a bench of judges, a jury, or a referee. "The court," so called, was always jealous of its honor, punctiliously particular in its maintenance of dignity, and quick to rebuke and punish any lapse on the part of its officers, among whom all attorneys were proud to be counted.

Several cases tried in this city of late have shown how lamentably the administration of law now lacks its ancient flavor of decency.

This one case has most pronouncedly shown this legal degeneration. It was that of an actress who was cited before a referee in supplementary proceedings, in a suit brought against her by another actress to recover a sum in judgment.

There is no intention here to pass upon the merits of the controversy. It is desired only to say something about the manner of this particular proceeding, which bore no semblance of legal dignity, and was a disgrace to legal machinery.

Persons of small calibre whose rowdy instincts make their matriculation as attorney at law a matter of wonder, and whose itch for cheap publicity is solaced by the journalism of the day, figure regularly in cases at law in a way that offends the public idea of decorum, and without judicial monition. In fact the bench in many of the preliminary and trial courts appears to be as ignorant of legal propriety as is the considerable membership of the bar that practices in these courts.

Largely through newspaper impertinence in

propagating matters of no public concern this state of things has come about. It requires simply a case in which there is a suggestion of sensation to develop the mediocre lawyer who sees a chance to exploit himself in print, and who will impress himself in a disreputable way if he can in no other.

Members of the theatrical profession—especially the women of the profession—have long been news mongering prey. The press, following a once legitimate public interest in players—for the public is always interested in persons who contribute to interest in life itself—has descended to abominable methods and violated every seal of individual privacy in its efforts to provide material for vulgar amazement. The same methods, applied to the private life of other individuals, would furnish the same kind of material, but persons out of the blaze of legitimate publicity display resentments that materialize in suits for libel and slander. It is a pity that the theatrical profession did not long ago discourage journalistic Paulprying by prosecution; and it is not, perhaps, wonderful that even a profession originally so austere and decorously demonstrative as that of the law should have become demoralized under the influences that now-a-days make for newspaper publicity.

If the lawyer who questioned this actress in supplementary proceedings last week had lived professionally even ten years ago and then professionally had so conducted himself, he would not only have been fined by "the court" and disbarred, but would have been horsewhipped by the first man significant of his rowdiness he might have encountered on the street.

The litigation in which this actress was concerned was an ordinary one, and if it had involved character, the actress, after her encounter with her opposing lawyer, would in the public view have come out of it esteemed, while the lawyer himself must inevitably have emerged from it despised and contemned.

AN EPOCHAL PLAY.

THE pride that native genealogists may take in HARRIET BEECHER STOWE and the satisfaction with which those loyal to a native literature may peruse her works seem secondary at the moment of her death to the amazement with which the dramatic life of her novel, "Uncle Tom's Cabin," inspires the philosophic observer of the theatre.

The story itself, translated into a score of languages, and thus read universally, had a popularity that is now comparatively moribund in this country owing to the lapse of an ordinary lifetime that has changed the social conditions which inspired the tale. But the novel still inspires great interest because there is in it something vitally veritable that will always appeal as well as a suggestion of the supernatural which ever has and forever will excite human interest.

It is in the form of a play, however, that the story is most wonderful. Uncle Tom's Cabin, the drama, is potent to day with audiences to whom the conditions that it imaginatively considered are but dimly traditional. It moves an audience of intelligence when illustrated with seamliness of character and integrity to its text; and it excites to emotion the audiences before which it is presented with an incongruous multiplicity of its comical characters and an emphasis of its cruder and more extrinsic features. It is one of the paradoxes of the theatre, as it is one of the marvels of human creation.

THE resignation from farther clerical activity in that city of the Rev. Dr. JOSEPH PULLMAN, of Bridgeport, Conn., would not be of general interest did it not call to mind the fact that this preacher some months ago slandered from the supposed refuge of his pulpit the pantomimic actress, JANE MAY, basing an outrageous characterization of her on his imagination and a sensational newspaper description of her work. When brought to court to answer his charges he made an abject apology. It is only necessary to quote the saying of a Bridgeport newspaper, in commenting upon the resignation, to wit, that "about the wisdom of his course in a number of important matters there have been two sets of opinion among the people," to suggest that he had made other mistakes that an intelligent local public has effectively resented.

THE Summer is witnessing in New York a competition in vaudeville entertainment which perhaps no other city in the world can parallel. This phase of amusement, which apparently interests the public, now calls for and will increasingly make demands upon clever management, and another season of it may see results not now imagined.

THE theatre suffers undeserved contumely because of persons who notoriously hang upon its border, but when you come to think of it, all great institutions are afflicted in the same way.

PERSONALS.



DUDLEY.—Mademoiselle Dudley is the heavy tragedienne of the Comédie Française. She plays all the leading roles of the classical tragedies, such as Clytemnestre, Hermione, and Athalie. Though she is not possessed of genius, her conception of these often-played parts does not lack strength and a certain originality. She originated the title part of La Reine Juana, Parodi's somber but masterful tragedy.

COWPER.—Archie Cowper has gone totally blind. His eyesight has been gradually failing for several years past, so that his present affliction was not altogether unexpected.

ARTHUR.—Paul Arthur, while enjoying a vacation in London, has been elected a member of the English Actors' Association.

SCANLAN.—William J. Scanlan, now in Bloomington Asylum, is reported in excellent health and growing stout. He recognizes his wife, who is a constant visitor.

COLLIER.—James W. Collier lies seriously ill of stomach trouble at his home in this city.

WALLER.—Henry Waller's one-act opera, Fra Francisco, has succeeded in Berlin, the libretto being the work of three other Americans. Waller was a pupil of Liszt, and used to figure as an infant prodigy under the name of the "Boy Raphael." His opera, The Ogalallas, was produced several years ago by the Bostonians.

GERSTER.—Madame Etelka Gerster is said to be in Bologna, where, in circumstances almost straitened, she is educating her two children. Since her voice failed ten years ago she has been unable to secure recognition, and the little concert tours which she attempted ended in sad failure.

FRAWLEY.—T. Daniel Frawley is now on his eastward way, and will arrive in New York to engage, as he wires, the "best available leading woman in America."

DRESSLER.—Marie Dressler is to have a room named for her in St. John's Hospital—a graceful tribute of thanks for her assistance in the recent entertainment given in aid of the institution.

EXTINGE.—Rose Eyttinge has arrived in St. Louis, where she intends to open a dramatic school. She tells a local newspaper man that she would like to remain there permanently, but adds that she has not retired from the stage.

NETHERSOLE.—Olga Nethersole is corresponding with Sarah Bernhardt with a view to producing here a play of which the latter is author, and which is down for early Parisian presentation. Henry Edmond is writing for Miss Nethersole a modern emotional drama.

IRVING.—Henry B. Irving, son of Sir Henry, and Dorothea Baird, Beerbohm Tree's Trilby, are to be married at Oxford, July 22. They come to America in the Autumn in The Sign of the Cross.

JESSOP.—George H. Jessop, the playwright, who has of late taken up his residence in Ireland, will not come to this country to superintend the production of Shamus O'Brien, as he first intended. With Augustus Pitou he will write the new play in which Chauncey Olcott will next appear here.

CURTIS.—M. B. Curtis is in town.

ROGERS.—Harry Rogers, the original singer of cozier songs in this country, will make his re-entrance in that line of work at the Casino on July 20.

FISKE.—Harrison Grey Fiske, editor of THE MIRROR, who is rapidly recovering from the severe illness by which he was prostrated several weeks ago, left yesterday for the Catskill Mountains, where he will spend several weeks in an atmosphere that will no doubt hasten his complete recovery.

FREEMAN.—Manager W. W. Freeman, of A Railroad Ticket, was in town yesterday. He intends to make the Standard Theatre his headquarters during the next month.

CLARKE.—Annie Clarke, for many years leading woman at the Boston Museum and an actress of unquestioned gifts, will have a principal role in the production of The Liar at Hoyt's Theatre on Sept. 7.

FROHMAN.—Charles Frohman was entertained at breakfast by Sarah Bernhardt, at the Hotel Savoy, London, just before leaving for America. Bisson, the French playwright, was another guest.

MASCAGNI'S ZANETTA PRODUCED.

Mascagni's newest opera, Zanetta, based upon Coppée's story, "Le Passant," was successfully sung in a London drawing room recently by Sofia and Giulia Ravalgi, there being only two parts in the work, which is pronounced the best that the composer has offered since Cavalleria Rusticana startled the world.

GRAU MAY MANAGE COVENT GARDEN.

Cable advices last week announced that Maurice Grau would probably succeed Sir Augustus Harris in the management of Covent Garden, London, and his two American partners, Henry E. Abbey and John B. Schoeffel, would be associated with him.

LETTERS TO THE EDITOR.

STAGE EMPLOYEES' CONVENTION.

CHICAGO, June 29, 1896.

To the Editor of The Dramatic Mirror:

SIR.—The convention of the National Alliance of Theatrical Stage Employees, opening July 13 in Detroit, will be of direct and material interest to the theatrical profession in all its branches. One question to be discussed is the tariff law in its application to the theatre, and measures may be taken to maintain a lobby at the next Congress. This should interest the Actors' Society of America as well as the American Dramatists Club, and the lobby will be maintained at no individual expense to local or national organizations, but through connection with the American Federation of Labor, a labor body of gigantic membership.

The one great drawback of the actor in seeking political aid to adjust laws for his relief and protection, has been the lack of votes which might open the doors of legislatures and congress. The various theatrical societies outside of the N. A. T. E., while not coming out direct by title as trades societies, are by their constitution and by-laws seeking much the same relief that all trades unions seek.

I advise the Actors' Society and the Dramatists Club to join the American Federation of Labor, thereby saving dollars and worry over the legislation that must be sought to remedy prevailing conditions. The proposal to transform our national into an international body was defeated last year, but may be more successful now, as the plan has gained many friends during the season of '96-97, through the visit of the Henry Irving company.

Measures, too, must be taken to exterminate irresponsible managers from the profession. The tales of actors, chorus, and ballet girls are heartrending in the extreme. Last year I procured shoes and stockings for two Philadelphia girls left stranded West of Chicago. The American Federation has its central councils in every nook and corner of this great continent, and through this agency we will strike. I may add that through this same agency, without one cent of cost, play pirates might be reached for the benefit of the dramatists. Another question discussed will be the initiative and referendum system of adoption of laws, etc., for government and election of our national officers. The setting forth of a sound financial policy for building up and maintaining our treasury so that thousands of dollars may be used at a moment's notice for the protection of individual and local membership, and making of stringent laws to govern traveling members, who at present receive universal benefits without giving like returns, are to be considered. Positive instructions must be issued to members to discountenance the free use of the pass system for their friends as well as for themselves, which will be carried out to the extent, if necessary, of a secret committee to ferret out members who violate this law, and all Locals will be expected to adopt laws disciplining members violating these provisions.

"In the main when this, our fourth annual convention, is through with its deliberations the dramatic profession will find that, although enacting laws for amelioration of the condition of the stage employees, we have enacted laws for the manager and actor."

LYNN M. HART.
Chairman Arbitration Committee Trades Assembly.

PRISON BARS PRESCRIBED FOR PIRATES.

SARINAC LAKE, N. Y., July 1, 1896.

To the Editor of The Dramatic Mirror:

SIR.—In this week's issue of your paper there is a letter from James C. Lawless agent that much discussed question, "play piracy." There can be little doubt that this subject must soon be settled, but never by moral suasion. The repertoire pirate-manager cares nothing for newspaper exposure. Nothing except the iron hand of the law will ever make him appreciate the distinction between *action of law* and *action of fact*. One year behind prison bars might awaken his moral perception, and afford him ample time to study the Ten Commandments and Emerson's essay on "The Conduct of Life."

The festive pirate is out "for the dough," as he classically expresses it. And he leaves his conscience where Mahomet's coffin is supposed to be, "suspended somewhere between heaven and earth." All the moral societies founded in New York, or elsewhere in Christendom, will not deter the enterprising and unscrupulous pirate. He goes on his way rejoicing and stealing at the same time. I myself have had an extensive repertoire experience, so I speak whereof I know; and, furthermore, I have played in pirated plays. But "I had no devotion for the deed." "My poverty but not my will consented."

The local managers of theatres are not so much to be censured in this matter, as your ingenious pirate always changes the names of the play and characters to deceive the rural manager. I offer one suggestion to the managers and to the Dramatists Club and all other societies for the suppression of piracy. That is, to select three or four old actors well posted in modern drama; engage them as private detectives; allow them traveling expenses, etc., and place two in Chicago and two in New York. They will deal a death blow to play piracy within one year. If the law will sustain them, the arrest of one play pirate will do more toward the suppression of the evil than all the letters ever written to THE DRAMATIC MIRROR.

The noble pirate is to be admired for one thing at least, he dies hard. He will die in the last ditch. His ingenuity and rascality are his strongest qualities. He knows no such word as fail. Suppressed in one State, he will bob up serenely in another. He laughs in his sleeve at newspaper articles which tell him of the heinousness of his crime. He is a Hungry Joe in audacity, a Mark Tapley in joviality. He claims the world owes him a living, but from a point of justice he ought to get some of it on the rock pile, clothed in a variegated suit at the Government's expense, and so "doing the State some service." I remain respectfully yours,

JOSEPH H. SLATER.

"THE WESTCHESTER CLUB."

WESTCHESTER, June 12, 1896.

To the Editor of The Dramatic Mirror:

SIR.—There was a little doubt at first about permitting a woman to join the "Westchester Club," as the boys called it, but they finally conceded that I was a "pretty good fellow," and possessed jolly qualities calculated to make new members feel at home.

En passant, there was an elderly, dignified gentleman who had been in the club for some time, and presented as Mr. Plum. Nothing could be more natural under the circumstances, and then to remark: "P. um, you're a peach." "I'm a whole fruit-basket," he replied. He certainly was full of juice, and joined us most happily.

Have you heard what Jim Thornton said? After he had been at the club a couple of days, Mr. Parker, the president, took him driving on the Long Island road.

"There's the Sound," said Parker, pointing with his whip toward the water.

"I hear it," answered Jim, laconically.

The Superintendent is peculiarly fitted for the position. He is a good manager, and gets along with the cranks in great shape. It being generally admitted that genius is akin to insanity, it is not without saying that many of our people are artists; in fact, the Westchester Sanitarium can outclass many of your dramatic agencies. Sunday is our banner day; everybody does his turn, and does it better than when he is drawing salary. Vociferous applause and unlimited encores are in order, and sometimes you knock up against an unexpected flash of talent that is really quite dazzling.

But, seriously, there is more opportunity for the study of character at this place than one would be likely to meet in a lifetime among ordinary people, and the metamorphosis is wonderful. Enter a heavy-eyed, dull looking individual, with shuffling step, soiled garments, coarse expression, hanging head and totally dilapidated air. Exit, a few weeks later, a hearty, healthy, happy man, with a "God bless you" for all. Why, let me tell you, it is enough to make the tears spring to your eyes with joy, and I say, and so say we all of us, "God speed the good work."

FRANK EYTINGE.

QUESTIONS ANSWERED.

J. K. BLAWN, Washington: Address Brentano, Union Square, New York, for Clement Scott's book.

R. E. DISNEY, Cincinnati: Walker Whiteside is summing at A-bury Park. Tax Mirror card referred to was that of Thomas R. Eggleston—not Eggleston. Eggleston is Keene's real name.

R. L. YOUNGER, Brooklyn: THE MIRROR has not published an interview with Chauncey Olcott.

CONSTANT READER, Omaha: Melba is an Australian and Patti an American.

THE USHER.



Soothsaying as to the outcome of the amusement season soon to be entered upon is in order, as prognostication always is. Authentic prophets are so few, when compared with the general population, that amateur efforts to impress oracular wisdom are always listened to with more or less respect, though the foretellings may be lost to memory in the after-push of events themselves. Even prophecies of the weather may be indulged in by any person who enjoys the normal senses to the excitement in others of a casual interest which a coast-born storm may translate into immediate forgetfulness and a rush for umbrellas and rubber foot-covering.

Many predictions are now made as to what the coming year will bring to amusement adventures. But in spite of political complications at the moment, no one can tell what will happen, for political complications—the devices of men—are sometimes solved by nature. Bounteous crops may render inoperative the plans of mere politicians, even though silver itself should seem to dominate, and a European war—always a lively possibility—might merge even the fires of American populism, at the moment masquerading under the disguise nearest at hand, into a national content.

Whatever the theatrical harvest may be, we are assured of a great industry in the way of seed sowing and cultivating. All the notable stars that in the immediate past have shed dramatic light are preparing to blaze again, and new stars are already anticipatively twinkling. And managers are announcing as enterprisingly as ever, evidently with plans full fledged and as ambitious as those of last season.

Charles Frohman, just arrived from Europe, says he has more plays in hand than usual—and this certainly is encouraging, though he is more definite as to his foreign acquisitions than he is as to his native expectations—and he declares his intention to increase the small army of actors now upon his salary list. If Mr. Frohman's successes are no more numerous than they were last season he will evidently have plenty of material in hand to exploit; and if he makes a success of every play he produces—which everyone interested in his remarkable displays of enterprise will wish—it will result only in deferring the exploiting of some of his purchases for a season, and incidentally give him more time for leisure when he next visits foreign lands. The fact that Mr. Frohman has arranged to spend several months annually in London, where he has also planned to make productions of his successful plays, among them prospectively being American dramas, can excite nothing less than native pride in his courage and a happy expectancy of American victory.

It is significant of the confidence of at least one class of managers to note that New York will have no less than three pretentious operatic offerings next season.

The solution of the trouble of the firm which Henry E. Abbey heads—a solution at once complimentary to that notable manager's known business probity and to his popularity with those of substance who have enjoyed under his direction the finest demonstrations of grand opera that the world has ever seen—insures again an operatic season at the Metropolitan on lines of equal distinction.

Mr. Damrosch's operatic venture, as was originally suggested in THE MIRROR, while in no essential feature competitive, will probably prosper in the measure that his plan of last season deservedly prospered. In certain cities Mr. Damrosch will work in sympathy with Mr. Abbey's plans, and there can be little doubt that in the matters in which they are in managerial touch the results will be beneficial to both.

Mr. Mapleson's operatic scheme is in some respects pretentious, but it involves many unknown quantities. It will be received as it deserves, but at the moment it offers great opportunity for speculative prediction.

The habit of actors of a certain calibre to strut off the stage as well as on the stage and introduce blank verse methods into casual conversation has happily grown obsolete.

It is now-a-days rare to see a Thespian who differs greatly in garb and carriage from the well-to-do persons he meets on the street. The player of this time reserves his stage personality for his regular audience, and probably is therefore much more impressive professionally than he would be were he to act at all times in the fashion once affected by so many of his kind.

This is suggested by the exploit of a stage dog the other day. This canine had been trained to seize a tramp by a convenient portion of the trousers, in one of the melodramas now so popular in cheap theatres, and so instinct was he with his part that, on his occasional visit to a police court in this city on non-professional business, he secured the first tramp in sight in his regular stage way, which seems to be an

earnest way withal, for it required much clubbing to induce the dog to stop acting.

This would seem to indicate that it never will do to revive and again practice the habit of acting in every-day commerce as acting was wont to be known. The histrion who should attempt it might fare worse than the dog in this story, and it is needless to add that realism, so-called, has had much to do with this reformation of the public idea of the art.

Stephen Fiske, in *The Spirit of the Times*, returns to a favorite subject as follows:

Theatrical authorities in America and England have bestowed considerable attention upon our suggestion that managers should pay a royalty upon every performance of Shakespeare's plays, the money to be devoted to the erection of an appropriate memorial to the sublime dramatist. Clement Scott, the chief of the London critics, comments the suggestion as a "very sensible proposal," and "those who are interested in Shakespeare ought to take it up." Charles Hannan, a dramatist, adds that, after the erection of a memorial to Shakespeare, the royalty fund should be used to support theatrical charities. THE MIRROR says: "Every sentimental lover of Shakespeare would naturally endorse the proposition in the hope that something monumentally practical or practically monumental might result;" but that "really the idea is utopian, although none the less admirable because impossible."

The impossibility of our utopian idea may be judged from the fact that one of the leading managers in England has promised to carry it into effect at his theatre, and several other managers have written to us that they endorse it heartily.

THE MIRROR is, perhaps, prejudiced by its own misstatement of our suggestion, "that the plays of Shakespeare, wherever acted, should be paid for at the usual rates of royalty." Of course, "the usual rates of royalty" is a utopian and impossible scheme; but we did not propose any such rates. Our suggestion was a small royalty that would be no burden upon the managers. Ten dollars a performance—say £2 in England and her colonies—would not be missed by any manager or star and would be quite sufficient to form a memorial fund in ten years that would do honor to the profession. If the royalty be continued thereafter for theatrical charities, so much the better; but let it be at first the author's royalty.

Managers in America, Canada, England, and Australia could easily put the matter into a practical form by selecting one of their number in each country to receive the money for the Memorial Fund, and together they could form a Board for its investment and expenditure. Sir Henry Irving, in England; A. M. Palmer, in America; the manager of the Theatre Royal, Montreal, in Canada, and J. C. Williamson, in Australia, would consent to serve, we are sure, and they could easily agree upon the appointment of a treasurer.

Of course, the contributions of royalties would be purely voluntary and could not be legally enforced. As THE MIRROR says, there "is an absence of State, interstate, national, international, or universal law or practice" on the subject. There is only a question of doing honor to the man who created the English drama, the English theatres, managers and actors as we know them, and who was himself a dramatist, manager and actor, and there is only the force of professional feeling and public opinion.

Nevertheless, we believe that many a manager and actor who has made money out of Shakespeare's plays would feel easier in his conscience if he were to pay some slight tribute to Shakespeare's memory.

What was said in this column last week on the subject was not meant to discourage a sentiment that sooner or later may develop something admirably practical. THE MIRROR heartily seconded Mr. Fiske's idea, and hopes that it may inspire American managers and actors to pay practical tribute to the memory of one to whom the theatre in all succeeding ages will be a debtor beyond possibility of liquidation.

The idea now seems utopian in its general aspect, because it can not be expected to appeal to the vast majority of persons whose authoritative association with the theatre has no basis of sentiment. Too many managers and actors are in the business for purely selfish ends, in the accomplishment of which they lay tribute instead of paying of tribute.

There are, of course, and happily, many men eminent as actors and in management who are so proud of the theatre that sentiment with them sometimes weighs as heavily as money. These men, by taking up this idea and showing their own concern for it in a tangible way, may awaken a desire for emulation that in time might become general among actors and managers.

It is hoped that some American manager or actor will give a practical turn to the idea, and thus challenge the pride of his fellows.

AN OAKLAND THEATRE CHANGES HANDS.

Friedlander, Gottlob and Co., of the Columbia Theatre, San Francisco, have secured the Macdonough Theatre, Oakland, Cal., for five years, with privilege of a further lease of the same period. Al Hayman and Co. have been the lessees of this house since its opening, but two weeks ago Alfred Bouvier, of the Baldwin Theatre, San Francisco, a member of the Hayman company, sold his interest in the Macdonough. Another lessee also sold out, and the new owners came into possession. Manager Charles E. Cook continues in charge of the house. Contracts made with the former management will be accepted, and managers holding same are requested to communicate with the firm at their Columbia Theatre in San Francisco.

MANAGER CONREID RETURNS.

Manager Heinrich Conreid, of the Irving Place Theatre, returned from Germany last Saturday, where he had been seeking new plays and actors for next season.

Among the new artists he has engaged are: Agnes Sonna, Adele Hartwig, Mici Doppelbauer, Jennie Loibel, Laura Detschy, Leopold Barut-schek, Willy Schaff, and Herman Zickner. All of the regular favorites of last season's stock company have been re-engaged.

The season opens Oct. 1 with Schiller's *Demetrius*. Manager Conreid expects to make productions of new plays by Soudermann, Blumenthal, Schoenthal, and Lindner. He has secured the American rights to nearly all the plays that proved successful on the Berlin stage last year.

LAURA ALBERTA.

Many leading women raise themselves to prominence in their profession by never essaying a part outside of a particular class or "line of business," and it may be well that a majority of them should adhere to this law, for few there are who possess a versatility sufficient to excel in both the modern school and the legitimate. One of the favored few is Laura Alberta, an actress of great personal magnetism and sterling ability; not only a naturally gifted actress, but one of wide and varied experience, enabling her to assume roles ranging from the heaviest of legitimate leads to the lightest of modern light comedy. In many sections of the country she has a very satisfactory reputation as a paying star. Two years ago, because of ill-health, she was compelled to abandon her theatrical work for several months, but has now entirely regained her strength, with her ardent love of the stage no jot abated.

Miss Alberta is a close student of English and French literature, and a firm believer in the stage as the greatest of all educators. She is possessed of a charming personality and a low, richly-modulated, and cultivated voice. Not alone a careful, conscientious actress, Miss Alberta is also a good dresser and a woman who keeps well up with the times.

THE MAPLESON OPERA SEASON.

Jefferson Leeburger, representing Colonel Henry Mapleson, arrived last week to prepare the way for the Colonel and his Imperial Opera company, who are to open at the Academy of Music, Oct. 26. The company will sing in Italian opera only, and many able singers are under engagement. At least three new operas will be offered during the New York run of four weeks, after which the company goes to Boston and then tours the country, returning to the Academy of Music in the Spring.

The artists now engaged are Josephine Huguet, Herclia Dardé, René Vidal, Signora Parsi, Durci, de Marchi, Ruggero Randacio, and de Anna. Tuscantini and Bimboni will direct, and Madame Cavallacci will have charge of the ballet. The season will commence with a performance of *Aida*, followed by *La Traviata*, *Il Trovatore*, *Il Barbiere di Sevilla*, *Semiramide*, *Ballo in Maschera*, *L'Africaine*, *Guglielmo Tell*, *Norma*, *Martha*, *Carmen*, *Faust*, and *Gli Ugonotti*. Two of the novelties promised during the season are by Leoncavallo, who is expected to be present at their production in New York and direct the performances. The names of these works are not forthcoming, but one is supposed to be *Chatterton*.

AN ALL-STAR PATIENCE.

Patience will be presented by an all-star cast, as testimonial to the Ebert and Steindorff Opera company, at the Herald Square Theatre, Friday evening, the seats being auctioned at the house this (Tuesday) afternoon by De Wolf Hopper. The notable cast as promised includes Lillian Russell in the title part, Sadie Martinot as Angela, Dorothy Morton as Sapphire, Flora Finlayson as Lady Jane, Henry E. Dixey as Bunthorne, W. T. Carleton as Grosvenor, and Thomas Q. Seabrooke as the Major. Aubrey Boucicault, Chauncey Olcott, Tony Pastor, R. A. Roberts, E. J. Ratcliffe, William Bernard, and many others will appear, and there will be a chorus of sixty voices. Paul Steindorff will direct an orchestra of forty, and W. H. Fitzgerald manage the stage.

WALTER DAMROSCH RETURNS.

Walter Damrosch returned from Europe last Wednesday, having completed many arrangements for his coming season of German grand opera, which will open at Philadelphia in December. The company is to include, by special agreement, many leading members of the Abbey, Schoeffel and Grau force, and will visit Boston, Cincinnati, St. Louis, and Pittsburgh before reaching New York in March.

Among the engagements are Lilli Lehmann; her husband, Kalisch; a new tenor, Ernst Krauss, discovered at Mannheim; Somer, Fischer, Mertens, and Madame Galski. Don Giovanni and *The Marriage of Figaro* will probably be added to last season's repertoire.

Mr. and Mrs. Damrosch will spend the Summer at Bar Harbor.

A REALISTIC PINAFORE.

The old United States revenue cutter *Empire* has been secured by the management of Bergen Beach, Long Island, and refitted as a marine theatre, a performance of *Pinafore* being given daily upon the deck of the ancient cruiser, under direction of George Paxton. Messrs. Saunders and Shackford and Misses Parkhurst and Calef sing the leading parts. At the first performance, Thursday evening, one of the chorus girls made the effect still more realistic by falling overboard. She was promptly rescued by her fellow players.

THESPIANS PREVENT A SUICIDE.

Marie Dressler, May Duryea, and Mr. and Mrs. Richard Ganthony, while visiting Miss Dressler's father, in Long Island City, last Sunday, noted the peculiar actions of a woman who was about to drown herself in a pond, and promptly dashed to the rescue. The woman announced her determination to die. They kept watch until a hospital physician could be brought to the scene, when the would-be suicide was placed in his care.

GILLETTE'S NOVEL HOUSEBOAT.

An elaborate houseboat, especially built for William Gillette, was launched yesterday in Brooklyn. The craft is sixty-two feet long and sixteen wide, flat-bottomed and handsomely finished in hard wood. It is to be propelled by gasoline engines and will contain "all the comforts of home."

PROFESSIONAL DOINGS.

Madame Montbazon was born in historic Avignon. She made her debut in the provinces and played all sorts of parts, from farce-comedies up to the nearly classical dramas until one day one of the singers of the troupe falling ill, she took her place. Her success was instantaneous, and since then she has



been recognized as one of the foremost of French comic opera singers. She originated Bettina of La Mascotte. Her tours through Europe have been extremely successful.

Merritt and Davis's McSorley's Twins company will open season on Aug. 3 at the Park Theatre, Indianapolis. The organization includes Terry Ferguson, George H. Emerick, Thomas J. Ripley, Sam Howes, James Dauson, Will Wallace, Mina Gonnell, Gehrue Sisters, Lillian Durham, Maggie Ferguson, Bessie Seymour, Gertie Keith, Vincent C. Minelli, musical director; Arthur G. Howard, advertising agent; H. A. Wickham, representative; Mark Davis, treasurer; Frank Merritt, manager. George H. Emerick, the author, and Terry Ferguson will be featured under the team name of Ferguson and Emerick.

Mabel Amber received an offer from T. D. Frawley to play leading business with his stock company in San Francisco, but was compelled to decline the engagement owing to the fact that she had already entered into negotiations with another prominent manager for next season.

Lillian Lawrence and Laura Alberta volunteered their services for the *World's Sick Baby Fund* performance which occurred on the evening of July 4 at the Pavilion Hotel, Staten Island. Miss Lawrence appeared in scenes from *A Winter's Tale*, and Miss Alberta in selections from *A Midsummer Night's Dream*. They were assisted by local talent.

George Chenet writes to correct the statement that "Joseph" Chenet will be acting manager of A Booming Town. George Chenet is to officiate in the capacity mentioned, and the season opens August 10.

The May Prindle Comedy Company goes out next season with elaborate printing and a brilliant repertoire, including *Dixie's Land*, by arrangement with Howard Wall; *A Wife's Stratagem*, *The Maid of the Mill*, *Oliver Twist*, *The Sea of Ice* and *East Lyna*.

Mabel Paige contemplates an English tour in her new comedy, *The Colleen of Claire*, which has its first production at Washington next month.

Elmer Grandin and wife (Eva Mountford) will produce, among their next season's plays, an elaborate spectacle entitled *At the Carnival*, with unusual scenery. Manager Fennessey has engaged James F. Alliger as business manager.

Mrs. Randolph Murray (Annie Barclay), assisted by Dorothy Thornton, gave a most enjoyable lawn party last week at her cottage, Corona, L. I.

Joseph J. Hild, manager for Pain's China and Japan, touring New England, resigned from the staff of the Pain Pyro-Spectacle Co. on July 1. He will rest till the latter part of August, when he resumes his position as assistant manager and treasurer of the Bijou Theatre, Brooklyn.

Fred Kerr will probably be seen in John Hare's company during his next American tour.

Lillian Russell and her gold-plated bicycle were visitors to Coney Island, Wednesday.

Rice and Barton's Big Gaiety Spectacular Extravaganza company will introduce many fresh melodies in their new burlesque. George E. Collins, long leader for Sam T. Jack, at Chicago, will be musical director.

Jack S. Sanford, now resting at Mount Clemens, goes ahead of Augustus Pitou's *Madame Sans Gêne* next season, leaving Aug. 10, for San Francisco, where the company, headed again by Kathryn Kidder, opens Aug. 31, at the Baldwin.

Selby Tapsfield goes again with A Green Goods Man, making his sixth successive season with W. E. Gorman.

Robert T. Haines and wife (Genevieve Greville) are engaged for lead and ingenue in *Dark-Eyed Russia* next season.

George Mack has been secured as singing comedian for *The Land of the Living*, under management of Gus Kahn.

E. E. Bryant is engaged for Edwin Gordon Lawrence's company.

Al L. Dolson, late general manager of J. H. Haverly's Minstrels, has signed with Davis and Keogh for the coming season.

Ballet rehearsals for Tompkins's *Black Crook* began at the Fourteenth Street Theatre July 6. The season opens at Halifax July 27, the company, managed by U. D. Newell, leaving here July 29 by boat, via Boston, arriving at Halifax July 22, where rehearsals continue, the full-dress rehearsals occurring July 25. Filberti Marchetti is ballet master.

Stanislaus Stange is at work upon a new Irish comedy for Andrew Mack.

The Drake Band concerts at the Drake Opera House, of which Colonel W. M. Morton is manager, on Friday evenings, have proved to be very successful.

THE MAKING OF THE THEATRE.

III.—THE STAGE DIRECTOR.

In the days of stock companies it was the stage manager who produced the play. He was thoroughly familiar with all the dramas in vogue, and knew what each member of his company was capable of doing. He made up the cast according to his own judgment. A star might mark a certain part as "leading," but if the stage manager, on looking over the play, thought that the part should be played by a "leading juvenile" or "leading heavy," as the case might be, he would so order, and the star would not dare to oppose his decision. In fact, he was the real monarch of the mimic stage. He engaged the actors and discharged them. He cast them for such parts as he thought they were capable of playing. In those "palmy days of the drama" the ill feeling between the actors and the stage manager, growing out of the casting of the play, and his arbitrary regulations was of the most intense description. It was one of these old managers who posted up the rule: "Actors are requested not to grumble and stave, but to grumble and go."

In the old stock companies actors were engaged to do certain lines of business. Leading business comprised the heroes and heroines of tragedy and the principal parts in well-known comedies; the leading juvenile man played characters ranging from Macduff to Mercutio and Charles Surface; the leading juvenile lady played the opposite parts. The first heavy played the villains. Then there were the second heavy, the light comedian, first and second old man, character comedian, first low comedian, walking ladies and gentlemen, responsible man and responsible woman, utility people, and ladies who played the opposites to the leading characters above mentioned. In the modern theatre this classification of actors has almost died away, and an actor is engaged solely with reference to his looks and his ability to play in a certain play, or in a settled repertoire. The stage manager of to day not only has very little to do, on account of the long runs of plays, but his knowledge of the drama is generally limited to the production of modern pieces, especially "pantaloons plays," which is the actors name for society dramas.

Nearly all of the leading plays of the present day are "staged," or produced under the direction of a stage-director or producer of plays. This seems to be a special kind of work which has grown out of the needs of the hour, when dramatic productions are presented at great expense and with much greater regard to detail than they were in former days.

A theatrical manager, having accepted a play, gives it to a stage-director, who attends to the whole business of its production, at least so far as the stage is concerned. The director first reads over the play very carefully. He studies all its points, latent as well as apparent, its dramatic possibilities as a story. He then studies the characters who tell that story until they become to him real, living, human beings, and people with whom he feels he is intimately acquainted. From this careful perusal of the play there will naturally be developed the scenic and mechanical relations, its picturesque environment.

Having become thoroughly familiar with the play in its dramatic and physical aspects, he then drafts what are called "plots." A plot is a written description and list of what is used in a play, varying in point of number according to the extent of the entertainment. In an elaborate production this would require a ground-plan in the rough, from which a scenic artist could make his model for the scenery; a wardrobe plot, from which the designer of dresses can proceed with his work; a rough plot for the ballet master showing the character of the ballet to be introduced. There will also be plots for mechanical effects, electrical and otherwise; the property plot showing the list of articles to be used in the play. All these plots are to be of assistance to the various departments in developing ideas in their respective lines of work. As the time for production approaches there will be prepared the working plots, fly plots, line plots (referring to the work done in connection with the scenery by the men in the fly-gallery) calcium light and light plots, generally, trap plots, etc. All this detail is made necessary so that nothing shall go wrong in the mechanical production of the play.

After the stage-director has studied the play, and the preliminary mechanical work connected with the piece is under way, he begins what he technically calls "the closest direction of the piece," by this is meant the movements and general action of the people of the play, which includes what is technically called the "business." The play is typewritten, on sheets of letter size, written on one side of the paper, the pages being turned from right to left like the pages of a book. Between the lines, or on the blank page opposite, the stage-director, from time to time, makes memoranda in regard to the business which is to occur at that point. There are curious diagrams, also, showing the exact position to be occupied on the stage by the various speakers in each important scene, and peculiar diagrams illustrating their movements on the stage. In giving the business of the play the director, while remembering that nature must be idealized, aims to make the characters do those things which he believes persons in the real world, of corresponding temperaments and passions, would do. For the benefit of the layman it may be said that "business," in the ordinary sense of the term, means such preconcerted movements and actions on the stage as going up, crossing over, taking a chair, poking a fire, toying with anything, etc., designed to fill up the action of the play or character and heighten its effect.

If, as in many cases at the present time, the author is a practical man, he is consulted at almost every stage of the production of the play. The best stage-directors are always in favor of allowing the author's ideas to prevail; that is where they are practicable. A practical playwright knows what he meant when he wrote his play, and is certain y able to assist the stage-director in its production. The theme of the play itself suggests to a certain extent, the business. Where the author is an experienced playwright he has indicated the line of thought in regard to a character or a situation which he desires the stage-director to pursue, and he, being possessed of the dramatic instinct, does not find it so difficult as a layman might suppose to perform this part of his work. It is often the fact that suggestions in regard to business are made by talented members of the company, and "star" actors, especially if they have had a long experience on the stage and have a genius for their profession, are certain to advance good ideas along these lines.

Most of the business in old plays, tragedies, comedies, etc., is traditional, and has been

handed down from one generation of actors to the other. In the case of many of the old comedies, however, their charm was rather in the manner of the player than in intricate or elaborate business. Much of the traditional business in the old plays is no longer used on account of the elaborate manner in which these same plays are now presented. The old method has not been slightly criticized simply because it was old, but has been discarded for newly invented business more in keeping with the modern scenic environment of the stage.

A fair illustration of what is meant by business is shown by a few quotations from the late Edwin Booth's stage directions in the play of Othello. When Othello complains of a pain in his forehead and Desdemona offers him her handkerchief, Booth directs that Othello shall gently push the handkerchief aside and Desdemona shall drop it. "Take time," he says, "gently push the handkerchief from her hand as she is in the act of binding it on your forehead. Pass her, while on her knees, with forced indifference, but turn lovingly, and, holding your arms for her to enter them, say, 'Come, I'll go with thee.' Then, with a long, soulful look into her eyes, fold her tenderly to your heart, and go slowly off. Keep time. Don't draw in either speech or movement, yet be not abrupt nor rapid. Every movement, gesture, look, and tone should be in harmony." Again, in the scene between Othello and Iago, when the former demands "ocular proof," etc., Booth says: "I (as Othello) carry no weapon in this scene, but seeing Iago's dagger, I clutch it in frenzy, and am about to stab him, when the Christian overcomes the Moor, and throwing the dagger from me, I fall again upon the seat with a flood of tears. To this weeping Iago may allude in his next speech, where he says contemptuously: 'Are you a man?'"

Ben Teal, one of the leading and best qualified stage-directors in this country, tells me that he has a copy of the play of Julius Caesar—the acting edition used by Edwin Booth—with the business thoroughly and carefully marked; but, he says, this business would have to be rearranged in the present day if the play was produced on an elaborate scenic scale. Mr. Teal, who, sometime since, superintended the production of Twelfth Night for Marie Walworth, said that the work involved a great deal of effort, and that many authorities had to be consulted in regard to certain transpositions of the scenes, changes which met with the approval of the critics.

The same stage-director says that, naturally, the hardest kind of work in the way of producing a play is that which gives you the least to start with. Consequently the spectacular production represents the most effort and at the same time, to the thoughtful stage-director who has spent his energies upon it, yields the least satisfaction. One of the principle difficulties in this class of production is the large number of persons that take part. In some of the spectacles produced a few years ago by Imre Kiralfy as many as 1200 persons were engaged in the performance. In an ordinary play the stage director deals with a comparatively small number of performers, all of whom are more or less competent and accustomed to stage work. It would be impossible in a large spectacle for all the participants to be skilled actors, even if the great expense did not forbid, because competent actors, even if offered large salaries, could not be tempted to play inferior parts. In the case of a spectacle rehearsal is often in simultaneous progress at half a dozen different places, conducted by competent aids who have been previously instructed by the stage director of the work that is to be done. When all these sub-divisions of the entire organization, which include the actors in the plot, the participants in the processions, the ballet dancers, combatants in battle scenes, athletes, singers in the chorus, etc., have attained to the requisite promptitude and perfection, they are then assembled upon the stage of the theatre and are personally reviewed by the chief stage-director. They are first rehearsed in their usual street dresses, and finally in their costumes, when several dress rehearsals are given as if in the presence of the audience. There is a Danish proverb to the effect that a very small mound will upset a great load; and so in one of these performances a single hitch or violation of orders by the most insignificant performer may ruin the entire production.

The ballet is, of course, one of the most important features of a spectacular play. The ballet dancer, according to a competent authority, should not only be graceful in movement but should have a pleasantly animated expression of countenance, looking as if she really enjoyed the dancing. If a ballet dancer continually looks serious, it is a pretty good indication that her efforts partake too much of the character of real labor, and hence fail to have a pleasing effect on the spectators. The playgoer public is so accustomed to the sight of short skirts among ballet dancers that it associates exceptional terpsichorean talent with that style of costume. And yet the four greatest dancers of the world—Fanny Elssler, Emma Cicerio, Marie Taglioni, and Mlle. Legrain—whose efforts were peculiarly artistic, all wore tulle skirts reaching almost to the ankle. The short skirt was first used about forty years ago by a young Spanish dancer named Senorita Pepita de Oliva, a beautiful brunette, who appeared in Vienna. She wore the short skirt, but her dancing was entirely free from coarseness or vulgarity. This could not be said of a host of imitators who quickly appeared in the theatres of Europe, and who succeeded in making the short skirt a permanent fashion.

Among the well-known managers of the old school was Joseph C. Foster. It is said that he was noted as a producer of spectacular plays, such as Antony and Cleopatra, and The Cataract of the Ganges, and the ideas that he had originated years ago form the stock in trade today of many managers who have been identified with spectacular entertainments. The production of plays in those days was carried on along the same lines as now, although they were not so elaborately wrought out. Stage-directors say that there were points in the old methods that have not been improved upon, and many things that were set aside will probably, like almost everything else, in the cycle of time come around again in another form. The difference between the old times and the new lies principally in the enormous outlay of money invested in the production of almost any play worthy of the name. More time has to be devoted to its production than could possibly be given in the old days. Mr. Teal says that about the only grievance he can think of in connection with his profession is that more time should be given to the rehearsal of new plays, and in that way, furnish the stage-director with an opportunity for more mature thought in regard to the many details that continually suggest themselves in connection with such productions; if this were the case there would, he says, be fewer failures.

Aside from spectacular productions, in rehearsing a play, the old custom of having the play read to the company by the author, or the

stage-director, is often pursued. This leaves time and, at the outset, gives the actors a general idea of the story, and the degree of importance the characters bear to one another. A day or two intervenes before the regular rehearsals are begun. The development of the play through the rehearsals is a matter of very slow growth. In all cases where there is a conscientious motive on both sides, rehearsals, even under the most favorable conditions, are tedious and long drawn out. Ben Teal's method, during the preliminary rehearsals, is to confine the work to an act a day. He does not care to leave one act until he has gotten it fairly in hand. He believes that to do one thing at a time and to do it well is productive of the best results. He has also found that a rehearsal with one set of people should not last more than four hours. He thinks that that length of time devoted to concentrated effort in the development of an idea, or a certain phase of the play, is all that can be reasonably asked of the players, and he has discovered that, when they have been kept too long at work, they are worn out the next day, and much of the labor has to be gone over again.

The rehearsal of a play will occupy many days, sometimes many months, during which time changes, additions, emendations, and alterations, as they are suggested by the stage-director, or by the author, are made from time to time, because it rarely happens that a play can pass through the furnace of a rehearsal without some weakness being detected. Finally, the players are notified of the "perfect call," a rehearsal when books are to be put aside and the lines delivered from memory. Then there is a call for "scenes and props," when the players see, for the first time, the scenery, the furniture, etc., which will be used in the play. Before this time the actor has simply imagined his surroundings. Then a "dress rehearsal" is called, when, as nearly as possible, a complete performance of the play is given. Certain notes of final changes are made by the stage-director, who issues a call for the next day, when the last rehearsal occurs, which is more in the nature of a "run through," when the final changes are acted upon.

The competent stage-director should, in order to be successful in his profession, be possessed of three qualifications: First, He should be generally well educated, and have a thorough technical knowledge of his profession, which knowledge can only be developed by experience. Second, He must possess the dramatic instinct. Third, He should have an eye for color and an ear attuned to harmony. There are only six or eight professional stage-directors in the United States. The stage-manager who accompanies the traveling company at what are called the "combination houses," has little more to do than to keep the play in order.

GEORGE J. MANSON.

A BUSY THEATRICAL EXCHANGE.

The manager of the American Theatrical Exchange reports that they represent over 1200 different theatres in the United States and Canada, and have the correct open time of every theatre. Last season they booked the tours of over 200 attractions, five of which were routed to the Pacific Coast, and one through Mexico and South America. A private telegraph office reaches any manager at a moment's notice, and dates for attractions in Washington, Baltimore and Philadelphia have been filled by telephone. The post office department is utilized by nearly every reputable manager in the profession, and the output of the letters for the Exchange averages 700 a week, and its stamps cost nearly \$750 per year. Business is increasing, and fifty per cent. more orders are now on the books than in any previous year.

SCENERY CONTRACTS GO TO CHICAGO.

Sosman and Landis, the Chicago scenic artists, have received the contract for a complete stock of scenery for the Theatre Royal, Kingston, Jamaica, which opens in October. They have also contracts for scenery and stage work of the new Hancock Opera House at Austin, Tex.; scenic effects for the spectacle, Benamela, at Electric Park, Chicago; and a scenic outfit for the new Opera House and City Hall at Franklin, Ind. In addition to their scenic-painting business, Sosman and Landis are lessees of the Masonic Temple Roof-Garden in Chicago, and are interested in other amusement enterprises in this country and Europe.

GENTRY SENTENCED TO DEATH.

The fate of James B. Gentry, the murderer of Margaret W. Drysdale (Madge York), has been definitely settled. Judge Verkes, of the Philadelphia courts, refusing a new trial after hearing argument on the question. On July 3 the death sentence was delivered. Gentry broke down completely, and was removed to prison and placed in the doomed cell, a physical wreck. Many of his friends do not believe that he will live long enough to be hanged, and are already enlisting public sympathy to beg Governor Hastings, of Pennsylvania, for a commutation of sentence to imprisonment for life.

BREAKING IN A BICYCLE.

Ernest Lamson, summering at Prairie View, Ill., was called into a pleasant service the other day. A farmer neighbor got a new "bike," and was trying to learn to ride. After taking several "headers," cutting his face and tearing his clothes, he found that he was out of his line, and came to Lamson for assistance. "Ernest," he said, "I see you a-riding one of these pesky things in the show last winter, and you looked like you might be a good trainer, so jes' take this critter and break her in for me. A hoss will do me for a spell, I reckon."

NESTOR LENNON'S UNRULY HAMLET.

Nestor Lennon had a very narrow escape from serious injury at Muldoon's training farm a few days ago. Lennon was intrusted to ride one of Muldoon's black charges named Hamlet, a name quite appropriate, owing to his many idiosyncracies. The rider was thrown twice to the ground but sustained no serious injury. Muldoon remarked in his quiet way: "Well, Lennon, instead of you doing Hamlet, Hamlet came very near doing you."

CARTER, THE MAGICIAN.

Carter, the magician, will open his season in September, and his tour will extend from ocean to ocean. Mr. and Mrs. Carter leave soon for Calcutta, India, to make a thorough study of the latest theosophic marvels. They are booked solid for one year, after leaving San Francisco, in South Africa, opening in Johannesburg, where they will also give a performance before President Kruger and his staff. Mr. Carter contemplates a tour of the world after his American season.

REFLECTIONS.



The above is an excellent likeness of Annie Engleton, who is well and favorably known in amateur circles. She is a young actress with an experience of over five years, and has already a creditable record in lines of characters of severe requirements, and is considered to be one of the most promising of the coming women working toward a position on the stage. Some idea of the scope of her ability may be obtained from the fact that she has played with considerable success Polly in Cato, Mrs. Honeyton in The Happy Pair, Parthenia in Ingomar, Madge in In the Enemy's Camp, Emily in Family Jars, Rosa in Arabian Nights, Constance in She Stoops to Conquer, Hazel in Hazel Kirke, May in Comrades, Constance in One Touch of Nature, Glannina in The Violin-Maker of Cremona, Mary in Our Boys, Pattie in Passion's Slave, and Margery in The Rough Diamond. Miss Engleton has not arranged for next season.

The Fifth Avenue Theatre billboards are again adorned by pictures of the same young ladies reclining upon crescent moons, and advertising Druggist Henry C. Miner's nerve tonic, that were displayed earlier in the season and, for a time, suppressed.

Rudolph Larzinsky, a theatrical manager, was drowned while bathing at Rockaway Beach, last Sunday, having suffered an apoplectic fit. His office was at 1227 Broadway.

Little Violet Fisher will spend the Summer months at Middletown, N. Y.

Charles Edwards, who made a hit last year as the Tramp in Lost in New York, will sail for England July 29 to play the part in the English production.

J. Charles Allison, treasurer of the London Sports company, is in New York.

Valerie Bergen is at present with the Garrick Players, who opened recently at Athens, Pa.

Charlotte Denne, a Boston actress, is stopping at the S urvivant House.

Augustus Pitou has signed Paul Gilmore for Chauncey Olcott's company, opening Aug. 1 at San Francisco. Mr. Pitou is writing a new play which he will produce in New York in January.

Katherine MacNeill has been engaged by Manager Henderson for his Chicago opera season at the Schiller Theatre, in place of Helen Von Doenhoff, and will probably remain during the Summer.

John J. Burke opens his season about Sept. 7 in The Doctor, managed by Willis E. Boyer.

241 W. 55th St. Nicely furnished 3 room flats, \$7.50 weekly. Mrs. Lorbe.*

Following is the complete roster of Bartley McCullum's stock company at Peak's Island: Howell Hansell, William H. Pascoe, James Horne, Will F. Canfield, Norman D. Connors, J. R. Armstrong, Arthur Livingston, Charles Bookser, Harry Browning, Ray Scott, Ricker Scott, George Henrey, William Stowley, Maud Edna Hall, Helen Robertson, Lillian Andrews, B. atrice Ingram, Harriet Staley.

Edwin De Coursey writes to state that Oscar P. Sisson's play, The Colonel, will not be produced by the Carrie Louis company. Harry Hitchcock, a seven-year-old trick cyclist, was signed with the company for next season.

Wallace P. Keffer, late business manager and treasurer of the Bijou Theatre, Reading, Pa., has signed as advance agent with The Twentieth Century Sports' Big Burlesque company. He is summering near Reading, but will go out about Aug. 10.

Howard Boulden has been appointed amusement manager at Ocean View, V.

Amy Whaley, of Ohio, was graduated from the Birmingham Conservatory of Music June 19.

Alma Earle, leading soubrette with John J. Burke last season, is spending her Summer in the Catskills. She has been re-engaged for the same part next season.

Adele Clarke is in the city for a few days. She purposes spending the month of July at Long Branch, and in August go to Keene, N. H.

Charles L. Young has taken the management of the Columbia Opera company and has strengthened the cast and added a larger chorus, the company now numbering thirty six people, including an orchestra of six pieces. They are booked at Winnipeg, Manitoba, for eight weeks on guarantee, beginning July 9. Kitty Marcelus is the prima donna.

Carrie Louis and Maud Blanchard, of Erie, Pa., were elected honorary members of Company A, Fifteenth Regiment, N. G. P., at the last regular meeting of the company. This courtesy was due to the fact that they volunteered their services for the benefit performance recently given by the company.

Wanted for first-class farce-comedy four skirt dancers; must be young and pretty and good singers. Apply immediately to Charles. A. Miller, care Klaw and Erlanger, 1440 Broadway.

Charles A. Morgan, of A Baggage Check, cycled from New York to Philadelphia, last Thursday, leaving Newark at 6 A. M., and reaching the Quaker City, 105 miles away, at 8 P. M. He recommends the trip to wheeling players and says the good roads go by Newark, Elizabeth, Plainfield, New Brunswick, Princeton, (dinner), Trenton Bristol and Frankford.

AT THE THEATRES.

Terrace Garden.—Das Modell.

Operetta in three acts, music by Franz von Suppe, libretto by Victor Lenz and Ludwig Held. Produced July 2.

The thoroughly capable Conrad-Ferency Opera company presented a new comic opera, *Das Modell*, Thursday evening with indifferent success. The score of the work, composed by one so competent as the late Von Suppe, was surprisingly colorful and commonplace, while the dialogue, claimed by Victor Lenz and Ludwig Held, was worse than ordinary, although the story unfolded by the libretto suggested many opportunities for a clever dramatist. The narrative is that of an Italian laundry girl, who poses as a model in living pictures, to the disgust of her faithful lover, and various complications of frequent broadness ensue.

Portions of the score are in the composer's best vein, and the remainder might be brightened easily by a clever hand. The American rights to the work have been sold, and the success of the adaptation must depend upon the brilliancy of the adaptors, rather than upon any inherent merit of the material at hand.

Edmund Lowe gave an artistic portrayal of the leading part.

At Other Houses.

BROADWAY.—El Capitan seems firmly established in popular favor at the Broadway Theatre, where it has been attracting large audiences ever since it was first produced, several months ago. The cast, headed by De Wolf Hopper in the title role, also includes Edna Wallace Hopper, Alfred Klein, Thomas S. Guise, Edmund Sharley, John Parr, Harry F. Stone, Robert Pollard, Louis Shrazier, Bertha Waltinger, and Alice Hosmer.

CASINO.—In Gay New York progresses joyously and melodiously at the Casino, and its present box-office prosperity is indicative of its lasting drawing powers throughout the Summer.

MANHATTAN BEACH THEATRE.—Evangeline continues to please large audiences, and the merry old burlesque seems to have taken a new lease of life. Fred Solomon, George Fortescue, Sam Bernard, Gertrude Simpson, and the chorus girls have all made hits.

THE STANDARD'S NEW POLICY.

On Aug. 20 the Standard Theatre will be reopened as a "continuous performance house" when the usual vaudeville programme now in vogue at Keith's, Proctor's and other houses that were once "legitimate" will be provided for the delectation of theatregoers craving this kind of dramatic fare.

Manager William Sells, who returned last week from his mine at Cripple Creek, made known his plans yesterday to a *MIRROR* man in the following succinct interview:

"I have determined to make the Standard a vaudeville house only after a most careful survey of the present theatrical field in New York. I find that there are already more than enough combination houses here, and I don't wish to go to the worry or expense of making productions on which you stake your all and then have to stand to lose or win that all. No, sir, the present taste of theatregoers is so strongly in favor of the vaudeville of the clean sort that I believe I am safe in making this change in the Standard's policy."

"You must know that I have other interests which require constant attention. I still own a share of the Sells Brothers' Circus, and I am a heavy property owner at Cripple Creek, Colo. So you see it would be impossible for me to give my time and thought to the production of new plays on my own responsibility."

William L. Lykens, who has taken charge of the booking and engaging of attractions for Mr. Sells, has fitted up handsome new offices in the Standard building, and has already begun extensive negotiations with foreign and native stars. He outlined the plans of the enterprise as follows:

"Mr. Sells expects to spend \$20,000 alone on altering the interior of the house. Only the shell of the old theatre will be left. For all practical purposes the Standard will be a brand new house. The front of the theatre will be illuminated by a new process, and will be made as radiantly attractive as possible. Of course, this is a bit early to formally specify our plans, but I may say that I intend to bring to public notice a host of new vaudeville people of talent, who have never yet had a good opportunity to show their mettle. Then, too, I have begun negotiations with lots of the old timers, the established favorites whose names are familiar to all vaudeville patrons. We have established offices in London and Paris, and we mean to import everything good in the foreign field."

A THEATRICAL INCORPORATION.

Abbey, Schoeffel and Grau, Limited, was incorporated at Albany yesterday to maintain and operate theatres and give operatic and dramatic representations in New York, Boston, and other cities. The principal office will be in New York. The capital is \$500,000, of which \$200,000 is preferred stock.

The directors are Henry E. Abbey, Maurice Grau, William Steinway, Robert Dunlap, Edward Lauterbach, and Thomas F. Fowler, of New York city, and John B. Schoeffel, of Boston. Messrs. Abbey, Schoeffel and Grau subscribe for all the common stock in equal shares. Mr. Steinway takes 200 shares of the preferred stock and Mr. Dunlap sixty-five shares.

HALL CAINE TO WRITE A PLAY.

Hall Caine, the Manxman novelist, is arranging to dramatize his latest novel, soon to be published, for E. S. Willard, who will probably first present the play in this country about Christmas. Willard is now resting at his home in Banstead, Surrey, having refused an offer from Forbes Robertson to participate in his revival of *The School for Scandal*.

BESSIE TYREE'S LONDON MATINEE.

Bessie Tyree, now in London, gave her promised matinee at the Comedy Theatre, Friday, to an audience made up of critics and society folk. Scenes from *Romeo and Juliet*, *Fedora*, and *The Country Girl* were given with success, and the American actress is likely to obtain a London engagement through the medium of her matinee.

IN SUMMER PLACES.

Fanny McIntyre will spend the Summer at the Hotel Avelina, Pleasure Bay, N. J.

Ada Bernard is at Atlantic City, N. J. She will be a member of Jefferson d'Angeli's company next season.

L. Goldsmith, Jr., will, during the Summer months, spend three days each week at Royersford, Pa.

James A. Herne is interested in the yachting

season at Shelter Island, and has a Summer cottage near the waters of Peconic Bay.

Duncan Preston is at Loon Lake, where he remains until the season opens.

Mr. and Mrs. A. H. Stuart left on their wheels last week for Washington. Their bicycle tour will extend through the Shenandoah Valley, and back to New York.

MATTERS OF FACT.

Laura Alberta, who figures on the front page of *The Mirror* this week, has not yet completed her arrangements for next season.

S. B. Davega, who was formerly treasurer of the Amphion Theatre, Brooklyn, is in business at 407 Third Avenue, New York. Mr. Davega is the agent for the Crawford bicycle, a high-grade wheel, which he sells cheaper than others retail.

Harry Dickson continues his good work with the Temple Opera company at Indianapolis. Last week he made a big hit as Dick Deadeye in *Pinafore*. This week he will play Sir Mincing Lane in *Billie Taylor*.

A leading lady wants a legitimate wardrobe in good condition. She may be addressed at 323, care *Mirror*.

Henry J. Bagge did not go to Trondhagen, as stated in last week's *Mirror*, as the project was abandoned. Mr. Bagge spent the Fourth with friends in New Haven, and will return to town this week. He has not settled for next season.

The East Brady, Pa., Opera House will be managed by A. H. McKelley, who is now looking for next season.

"Magnolia," care this office, has a strong Southern melodrama which he offers for sale.

Lillian Crandall, who has not yet closed for next season, will accept small parts with responsible attractions. She may be addressed care this office.

F. A. Paulsner, who is booking representative for Manager Augustin Neville, of the Auditorium Theatre, Peoria, Ill., is delighted over the prospects for the coming season, having booked several of the leading attractions. It is proposed to play three nights at popular prices, and regular prices for standard attractions for one night. Extensive alterations in the theatre are now going on, and the season will open about the middle of August.

Horace De Lissier returned to the city yesterday, from his sojourn in the West, accompanied by James Jacobs, and will remain in town to look after the interests of Marie Wainwright's Summer tour.

S. Kronberg, the well-known baritone, offers a prize of \$500 to composers for the six best songs, three for a soprano voice and three for a baritone, submitted to him, which he will turn over to a committee of three who will make the choice. Full particulars as to the awarding of the prizes will be found in our advertising columns.

Scenic Artist, 213 West Twelfth Street, Cincinnati, is at liberty. He can also manage the stage.

Henry's Opera House at Auburn, Ind., recently built, is a handsome theatre in a good show town of 5000 population. The house is fitted with good scenery and a fair-sized stage. Manager J. C. Henry is now booking for next season.

Joe Harrington, the popular Irish comedian, who for two seasons shared the honors with Joe Ott in *The Star Gazer*, is engaged for next season. Mr. Harrington's methods are always original.

Stephen Boggett has leased the Whitney Opera House at Fitchburg, Mass., and will put it in first-class condition for the coming season. A limited number of attractions only will be played by Mr. Boggett at regular prices, and only the best will be booked. A strong attraction is wanted for the opening about Sept. 1.

May Howard, who is one of the features of the vaudeville bill at Hammerstein's Olympia, invites offers for New York engagements only.

Irving W. Kelly, who will direct the tour of the County Fair next season, is stopping at the Colonnade Hotel, 735 Broadway.

A Pullman sleeping car in excellent condition and completely equipped, will be sold or leased by F. W. Strup, 184 Madison Avenue, Detroit, Mich., to responsible parties.

Laura Burt has received many inquiries regarding the date of her tour in *The Lily of Llandaff*, which will be 1907-08. She is strong in her praise of the many returns she has received from her card in *The Mirror*.

Frank Gardiner has not closed for next season. He was for three seasons with A. Railroad Ticket company, in which his singing and acrobatic dancing were a strong feature. He should be addressed at 463 Quincy Street, Brooklyn.

Henry E. Toovey, manager of the Eden Theatre, Patterson, will book only the best combinations for his theatre. He has already closed with a number of strong attractions, but still has some open time for desirable companies.

Ed Murphy, a clever dancer, with Harrigan's company for eleven seasons, has established himself at 202 West Thirty-fourth Street, where he will teach the latest dances, also book dancing, which is his particular specialty.

The Dollar Shirt Company, of 1274 Broadway, will make skirts, after the latest Parisian cut, at one dollar each.

E. Dean Smith, business manager for three years with the Lillian Kennedy company and James B. Mackie, and last season with Hoyt's A Bunch of Keys, is open to offers as agent or manager for next season.

A leading man and leading woman of recognized ability, who have been the leading support of many prominent stars, wish to establish a stock company in a first-class theatre. They have been the leaders in successfully starting several organizations of this kind. They should be addressed, "Integrity," care this office.

Harry Ridings is at liberty as agent or treasurer. He was for five years with Al. G. Fields' Minstrels. His address is 329 Seymour Street, Syracuse, N. Y.

Florence Hastings and Little Mott did some very clever work in *Shirley* and child part respectively in *Outcasts of a Great City* last season. Their specialties made a big hit everywhere. They are still open for offers for next season and may be addressed at 21 Hayden Street, Toronto, Ont.

Uma Lucille Roy, who successfully produced one of her plays, *Forbidden by Law*, a short time ago, will be seen next season in her own and other plays, supported by a competent company, carrying special scenery and accessories.

[Received too late for classification.]

OMAHA.

Pain's Pompeii was at University Park week of June 29 and did remarkably well. The railroads all gave excursion rates, and many visitors from Nebraska and Western Iowa witnessed the gorgeous spectacle. The athletic feats and chariot races were enthusiastically received.

Manager Burgess is home from his metropolitan booking trip, and reports that next season's attractions for the Creighton will be the best ever offered in this city. J. R. KIN-WALL.

ST. PAUL.

At the New Mozart Theatre Manager Eagan's Stock co. produced Uncle Tom's Cabin June 28-4 to fair houses. Gussie Gardner was an excellent Topsy and won the favor of the audience. Marguerite Montague well sustained the roles of Eliza and Marie St. Claire. Florence Hunt was at home in the role of Aunt Ophelia. Little Gladys Montague was a pleasing and natural Eva, and was also a successful Harry. Louis Eagan does good work as Phineas Fletcher. Sam Hunt's Uncle Tom was a good interpretation of the part. Eugene Stanley as Simon Legree. E. M. Montague as Marks, Claude Soares as George Harris and St. Claire well deserve mention. Fanchon 5-11.

Jules Murray was in the city on 27. He will manage Clara Morris co. and Murphy and Murray's Comedians co. next season.

The Columbia Opera co., that was expecting to play the N. P. route to the Pacific Coast, found financial matters not propitious to keep up the co. at present, so abandoned the projected tour.

The William Marble Dramatic co. closed season at Dawson, Minn., 27. Mr. and Mrs. Marble are in St. Paul at present. Mr. Marble received a complimentary gift from Sol Smith-Russell, his old-time friend, which he prizes highly. Mr. Russell's marked stage-copy of *The Rivals*.

Rhea passed through St. Paul 28 for the East and

will spend her annual Summer vacation at her estate in France.

Eddie Foy was in the city 26, making a short stay on his way to Chicago.

The billposters of the Adam Forepugh and Sells Brothers' Combined Shows, are billing the city with handsome paper for 8.

Walter Hale, of Mr. Frohman's Lyceum Theatre co., is in the city visiting his family. He meets with a cordial welcome from a host of friends. Mr. Hale and Ben Johnson are having a good time together.

GEORGE H. COLGRAVE.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

BANCROFT THE GREATEST: Calcutta, Ind.—indefinite.

BIGU STOCK: Galesburg, Ill., July 6-Sept. 1.

COURTESY STOCK: Saginaw, Mich., May 25—indefinite.

"CRANKS" (W. S. Reeves, manager): Sandwich, Mass., July 7, Westport 8, Marion 8, Nantucket 10, Vineyard Haven 11, Falmouth 12, Omet 14, Chatham 15, Yarmouth 16, Centerville 18.

CHASS STOCK: Spokane, Wash.—indefinite.

CALIFORNIA STOCK: San Francisco, Cal.—indefinite.

EAGAN STOCK: St. Paul, Minn.—indefinite.

EMMA WARREN: Concord, N. C., July 6-11.

EVELYN GORDON (W. G. Collins, mgr.): Virginia, Minn., July 6-11, West Superior, Wis., 13-19, Ironwood, Mich., 20-25.

FAIRMOUNT STOCK: Kansas City, Mo., June 15—indefinite.

FRAWLEY COMPANY: San Francisco, Cal., June 1—indefinite.

FRANK STANLEY: Penn Yan, N. Y., July 6-11.

GAY PARADISE (Charles Frohman, mgr.): Chicago, Ill., May 18—indefinite.

HAUTEWINE SISTERS: Elkton, Ky., July 7, 8, Allensville 9-11.

IN GAY NEW YORK: New York city May 25—indefinite.

JOSIE JAY DOWLING: Los Angeles, Cal., May 4-July 11.

JOHN DREW (Charles Frohman, mgr.): Oakland, Cal., July 7-9, San Jose 10, Sacramento 11.

LITTLE TRINE: Ashland, Wis., July 18, Bayfield 20, Ironwood, Mich., 22, Rhineclander, Wis., 23, Tomahawk 24, Merrill 25, Waunaga 27.

LOST, STRAYED OR STOLEN: Chicago, Ill., June 15—indefinite.

MARIE WILKESLEY (Richard Ober, mgr.): Waukesha, Wis., July 6-11, Eau Claire 27-Aug. 1.

MYRA COLLINS (William and Harper, managers): Lake Placid, N. Y., July 6-11, Malone 13-19, Tupper Lake 20-25.

MERRY GO ROUND: Boston, Mass., May 25—indefinite.

MAINE OPERA HOUSE STOCK (George K. Robinson, mgr.): Lewiston, Me., June 6—indefinite.

NEWELL'S PAVILION THEATRE: Alpena, Mich., June 22—indefinite.

OUR ORRIS (W. H. Weaver, mgr.): Grand Island, Neb., July 6-11, Kearney 13-18.

POTTER-BELLER: Sydney, Australia—indefinite.

RUBY LA FAYETTE: Galveston, Tex., June 28—indefinite.

REDMOND DRAMATIC: Sleepy Eye, Minn., July 6-11.

ROBERT SHERRMAN: Lincoln, Neb.—indefinite.

SILVER LINING: Chicago, Ill., July 6-11.

SUMMERS' WISCONSIN PLAYERS (George H. Summers, mgr.): Watertown, N. Y., June 20—indefinite.

STRAWHAT ALLEN: Kansas City, Mo., June 22—indefinite.

TWO OLD CRONIES: Marion, O., July 6-12, Paducah, Ky., 14-20.

THE NOSSES (Perd Noss, mgr.): York, Pa., July 6-11.

TRILEY (Australian): William A. Brady, mgr.: Melbourne, Australia.—indefinite.

TRIP TO CHINA (W. J. Mitchell, mgr.): Australia—indefinite.

THEODORE BARCOCK (Sedley Brown, mgr.): Providence, R. I.—indefinite.

WASHINGTON STOCK: Washington, D. C., June 15—indefinite.

WILLIAM OWEN: Manistee, Mich., July 7-9, Ludington 9-11.

WALTER HODGES: New Whatcom, Wash., July 7, Mt. Vernon 8, New Westminster, B. C., 9, 10.

BEAMISH, CHARLES BOWENOCK and Myers.

BALDWIN, SAMUEL S. D., July 7.

BOYD, ARCHIE.

BRAIDING, MR. JOSEPH.

BALDWIN, "MIND READERS."

BIGLOW, CHAS. BROWN, H. A. W.

BOWMAN & YOUNG.

COLLINS, FRANK.

CLARK, LE FRÉDÉRIC.

CARDON, C. E.

CHILVERS, HUGH.

COWLEY, CHARLES.

CONROY and FOX.

DE ANGELO, JEFF.

COWPER, W. C.

CLIFTON, HARRY.

CLARK, BERT.

CARTER, HAROLD.

CRAWFORD, A. L.

CASTLE, HARRY.

CALLINA, MR.

COHEN, MEYER.

CURTIS, WILLARD.

COMLEY, W. J.

GRANDALL, HARRY J. MAWSON.

CARLISLE, JESSIE D.

DOWLING, W. W.

DALLON, E. J.

DAWSON, SAM M.

DE WOLFE, HUGO J.

DE LEON, BUDY.

DREW, SIDNEY.

DAY, EDMUND.

DE VONDE, CHESTER.

DE ANGELO, JEFF.

DOUGHTY, HENRY.

DOULSON, AL L.

DITTRICHSTEIN, LEO.

DEANE, CUNNINGHAM.

LETTER LIST.

This list is made up on Monday morning. Letters will be inserted in the *MIRROR* on the following day. Letters advertised for 30 days and no longer will be returned to the post office. Circuits and newspapers excluded.

WOMEN.

Allen, Elanthe	Earle, Alma	Mortimer, Helene
Armstrong, Viola	Edwards, Helene	Mowat, Helene (Mrs.)
Atkinson, Harrie	Eddie, Jennie	Mansfield, Mrs. Lawrence
Ackerstrom, Ullie	Edwards, Jerome	Mora, Mrs.
Augarde, Gertrude	Eckert, Kate	McKnight, Fannie
Parks, Maud	Evans, L. J.	McKnight, Fannie
Baker, Mrs. Lewis	Elling, Nellie	Macintosh, Miss
Beck, Emma	Franklin, Beth	Mason, Miss
Baldwin, Helen	Franklin, Mrs.	Mason, Miss
Bertram, Helen	Ferguson, Mrs.	Mason, Miss
Buchanan, Virginia	Fisher, Annie	Mason, Miss
Berry, Edna	Foster, Emma	Mason, Miss
Butterfield, John	Fitzgerald, Mar.	Mason, Miss
Bentley, Mary	Fitzgerald, Mar.	Mason, Miss
Blake, Grace L.	Fitzgerald, Mar.	Mason, Miss
Bell, Louisa	Fitzgerald, Mar.	Mason, Miss
Bell, Marie	Fitzgerald, Mar.	Mason, Miss
Bennett, Johnstone	Fitzgerald, Mar.	Mason, Miss
Brace, Mar.	Fitzgerald, Mar.	Mason, Miss
Burke, Mrs. Miss	Fitzgerald, Mar.	Mason, Miss
Barnum, Marie	Fitzgerald, Mar.	Mason, Miss
Baum, Mamie	Fitzgerald, Mar.	Mason, Miss
Bryer, Lillian	Fitzgerald, Mar.	Mason, Miss
Broday, Eleanor	Fitzgerald, Mar.	Mason, Miss
Sennett, Edna	Fitzgerald, Mar.	Mason, Miss
Becket, Rose	Fitzgerald, Mar.	Mason, Miss
Barnwell, Marion	Fitzgerald, Mar.	Mason, Miss
Bell, Mrs. Laura	Fitzgerald, Mar.	Mason, Miss
Belmont, Anna	Fitzgerald, Mar.	Mason, Miss
Barrington, Ethel	Fitzgerald, Mar.	Mason, Miss
Bushman, Mrs. M.	Fitzgerald, Mar.	Mason, Miss
Commins, Ellen	Fitzgerald, Mar.	Mason, Miss
Coombs, Jane	Fitzgerald, Mar.	Mason, Miss
Clark, Lida	Fitzgerald, Mar.	Mason, Miss
Clayton, Mrs.	Fitzgerald, Mar.	Mason, Miss
Chamberlin, Jean	Fitzgerald, Mar.	Mason, Miss
Crater, Allen	Fitzgerald, Mar.	Mason, Miss
Corden, Juliette	Fitzgerald, Mar.	Mason, Miss
Childs, Mrs		

COSTUMES.

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BOSTON PRESS OPINIONS.

Mlle. Diard sang the music of Filina (in Mignon) with an ease that won for her the immediate favor of the immense audience, her rendering of the Titania song creating great enthusiasm. *—Boston Standard, March 20.*
Mlle. Diard, was a tremendous encore by her singing of the Titania song, and her work was uniformly admirable. *—Boston Globe, March 10, 1896.*

On her first appearance Mlle. Diard (Lucia) was warmly received, and her solo work in the second scene of the first act was of such a nature as to win for her the most enthusiastic applause. *—Boston Herald, March 31, 1896.*

No fault could be found with Mlle. Diard for her rendition of the role of Lucia, in fact, in many ways it was remarkable.

In the role of Marguerite (in Huguenots) Mlle. Diard was perfectly at home. The fortune with which certain of the melodies are embellished is certainly

ENDORSED BY PHILADELPHIA.
Mlle. Fatmah Diard sang Martha last night in a manner quite in line with the invariable excellence of all her work. A voice of rare melody and sweetness; a stage presence at all times graceful, easy and self-possessed, and a thoroughly artistic rendition of the charming lyrics that form so conspicuous a feature of the singing role, were the elements of Miss Diard's success last evening. *—Phila. Press, June 23, 1896.*
Mlle. Diard was warmly and frequently applauded by the audience last evening, and her singing of "The

Mlle. Diard will negotiate with first-class managers for Comic, Standard and Grand Operas.

most elaborate, but this artist is equal to all their exactions. *—Boston Globe, May 5, 1896.*

The mad scene furnished her with the opportunity for her greatest triumph, and at its close she was called before the curtain again and again. *—Boston Globe, March 31, 1896.*

Mlle. Fatmah Diard was admirable as Aida. "Thou Merciful God!" was delivered with excellent dramatic effect. "O Skies Cerulean" was well phrased and sung with fine expression, and the duet with Radames in the same act was a triumph for Mlle. Diard. *—Boston Globe, May 26, 1896.*

Fatmah Diard won the honors of the evening by her performance of Aida. *—N. Y. Mirror, May 26.*

Mlle. Fatmah Diard sustained the difficult role of Gilda (in Rigoletto). Several times was she called before the curtain. Her acting was charming. *—Boston Globe, June 2, 1896.*

Last Rose of Summer" was particularly meritorious and highly appreciated. She had to repeat this interpolated aria three times, and the applause she received was reinforced by flowers in baskets and bouquets. *—Phila. Item, June 23, 1896.*

Fatmah Diard has won hosts of admirers by her fine stage presence, excellent voice, and artistic methods, and adds distinction to the cast of the Castle Square Opera company. *—Phila. Correspondence N. Y. Mirror, June 2, 1896.*

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VAUDEVILLE STAGE

THEATRES AND ROOF-GARDENS.

Proctor's.

The bill includes Alma, juggler on the revolving globe; Dave Reed and his family of Reed Birds; Fields and Lewis, parody singers; the Bernard Sisters, songs and dances; Kitty Helton, Gladys Van, Louise Auber, and Ella De Mende, comedienne and serio-comic; Harry Fenton, equilibrist; Baisley and Simonds, comedians; Haines and Redmond, sketch team; the Foley, comedy duo; Tom Foley, Irish comedian; Max Muller, German drol; Thorne, juggler; and Farrell and Taylor, musical comedians.

Keith's Union Square.

Lumiere's Cinematographe continues to be the feature of the bill, with some new pictures. The performers include Caron and Herbert, comedy acrobats; the Nawns, Irish comedy stars; the Four Nelson Sisters, gymnasts and athletes; Carr and Jordan, sketch duo; Lavender and Thompson, comedians; Crews and Lawrence, Ralph Mazzotta, Whipple and Pickett, Frank Whitman, and others.

Proctor's Pleasure Palace.

The grand ballets, "Espanita" and "Baquevols," are continued under Sig. Albertelli's direction, and with Maria Gini as premiere danseuse. The other features are Colonel Schultz's Danish Boar Hound, the Cee-Mee Family, the Pantzer Brothers, the Weston Sisters, singers and dancers; the Leonard Trio, comic boxers; and Young American, equilibrist. The roof-garden programme is furnished by John W. Ransome, "The Ruler of New York;" Fields and Lewis, parody singers; Edith Hall, plantation songs; Fisher and Crowell, acrobatic comedy duo; Louise Valentine, Tom Flynn, Max Muller, Kattie Helton, and others.

Tony Pastor's.

Lydia Barry and Bonnie Thornton divide the honors this week. The other entertainers are Omene in exhibitions of magic; George H. Wood, comedian; Miriam Ainsworth, character artist (debut here); Evans and Vidocq, jesters; The Midglers, juvenile specialty; Thomas Le Black, comedian; The Fremonts, sketch artists; Meckan and Raymond, comedy duo; Dalley and Hilton, eccentric sketch team; Miles and Raymond, sketch team; Allyn and Lingard, songs and dances; Helene Mortimore, character singer; and Tony Pastor with his parodies.

Koster and Bial's.

Marie Dressler continues to obscure the stars; Biondi is in his last week; Jules Levv plays the cornet; Josephine Sabel sings; the Trio Bernais warbles; Joe Flynn sings parodies; Jenny Valmore sings London songs, and Edison's Vitasec is shown with new views.

Hammerstein's Olympia.

Fregoli continues to present El Dorado, which is his greatest success. Others in the bill are Charles B. Ward, "the Bowery Boy;" Eulalie, a European dancer, who presents "danse du frolique;" Marshall and Nelson, duettists; Mardo, the clown juggler; May Howard, the Olympia Grand Opera Quartette; Herr Techow's trained cats; Pablo Diaz, contortionist; and Mazuz and Mazette, acrobatic sketch artists.

American Roof-Garden.

Pearl Andrews is the star, this being her second week. The others are Raymon Moore, Tony Fernandez, The Big Four, Ed. J. Heffernan, William Mitchell, Heeley and Warba, Gilson and Matthews, Edwin French, Sadie Fox, Adelaide Lee, and Mary Lowry.

Madison Square Roof-Garden.

The bill includes Press Eldridge, Cora Rott, Caroline Hull, Ida Howell, Falke and Semon, the Delevens, Kathleen Warren, Haines and Pettingill, Felix and Cain, Maud Nugent, the Eolian Trio, and Gilmore and Leonard.

Casino Roof-Garden.

Willis P. Sweatnam, the minstrel monologist, and Annie Hart, the serio-comic, are the stars. The rest of the programme is furnished by the performers mentioned in the list for the American Roof-Garden.

LAST WEEK'S BILLS.

HAMMERSTEIN'S OLYMPIA.—Fregoli produced his masterpiece, El Dorado, on the roof-garden on Monday evening of last week. To say that he made an overwhelming success is putting it very mildly. When it is known that during his entertainment he impersonated fifty different characters, each with a distinct personality, some idea may be had of his great talent and remarkable versatility. The story of the play, which is Fregoli's own creation, is as follows: The manager of the great cafe chantant "El Dorado," is in a quandary. Business has been bad and he cannot pay salaries. The performers come in one after the other and explain the situation to the audience, abusing the manager roundly. The scene changes to the corridor leading to the dressing-rooms, where the performers, male and female, hold an excited discussion as to whether they will play or not. They finally decide to go on strike, and the manager is left in an awful predicament. The scene changes again to the stage of the theatre. The manager appears and tells the audience of his trouble. He also explains that he was formerly a performer himself, and if they are willing, he will run off the whole programme himself. This plan meets with approval, and he starts in to give the entertainment, which he carries to a triumphant conclusion. It was here that Fregoli showed how remarkably versatile he is. He changed from the manager to an Italian serio-comic as quick as a flash, and sang a characteristic Italian song. He next appeared as a conjurer and performed a number of funny tricks. His next impersonation was that of a German concert hall song and dance girl. He then appeared as an impersonator, one of those men who stand at a table full of wigs and beards, and show the faces of more or less prominent men. He changed his face here at least a dozen times.

His next attempt aroused the audience to great enthusiasm. It was an impersonation of an American serio-comic singing "The Streets of Cairo." Fregoli had evidently made a close study of Bonnie Thornton, as his make-up and mannerisms were a good copy of hers. He sang the English words remarkably well, especially in the first verse.

He next impersonated a musical clown, and

again gave evidence of his great talent. He played solos on the xylophone and hand bells, and then rendered some selections on the sleigh bells, which were so well done that the audience demanded a double encore, with many cries of "bravo." His first selection was a waltz, the second was a potpourri from El Capitan, and the third the Intermezzo from Cavalleria Rusticana. This evidence of Fregoli's musical talent made the audience stare in open-eyed astonishment.

He next did a serpentine dance, and finally impersonated Hermann, the magician, performing a number of clever illusions, ending with his own disappearance.

The performance took over an hour, and during that time Fregoli was constantly on the stage, singing or talking. Even taken as a test of physical endurance, it was remarkable, he also led the orchestra after the manner of the famous musicians of the past and present, which act always makes a hit.

May Howard changed from skirts to tights, and sang "My Little Circus Queen" and "Maggie Maguire," with the assistance of a small boy with a very clear voice. The Mahr Sisters did a very clever singing and dancing turn. Lottie Mortimer sang some up-to-date songs in catchy style. Herr Techow's trained cats aroused the usual enthusiasm. The Grand Opera Quartette sang some high-class selections well. Pablo Diaz made a hit with his contortion work on the rings. The Sisters DeVan did their thrilling ladder act. Mazuz and Mazette were amusing as the tramp and brakeman, and Con-

arrival of an express train, and the charge of the French hussars were wildly applauded and each of the pictures came in for its share of approval. A new picture was shown which represented the noon-hour at the factory of the Messrs. Lumiere in Lyons, France. As the whistle blew, the factory doors were thrown open and men, women and children came trooping out. Several of the employees had bicycles, which they mounted outside the gate, and rode off. A carryall, which the Lumieres keep to transport those who live at a distance from the factory, came dashing out in the most natural manner imaginable. A lecturer was employed to explain the pictures as they were shown, but he was hardly necessary, as the views speak for themselves, eloquently.

Gus Williams told some of his choicest stories in his best German dialect, and gave his burlesque piano-playing sketch, which made its usual hit. Billy Clifford and Maud Huth repeated their success of the previous week. Charles Dickson and Lillian Burkhardt, assisted by George H. Leonard, made a hit in The Salt Cellar, a little domestic comedy which has been seen here before. Nettie De Courney sang some songs which were calculated to show off her voice well, and "You Don't Have to Marry the Girl," in which she showed her ability as a comedienne. The Crawford Brothers cracked jokes, sang songs, and did some clever dancing.

The four Cohans presented Goggles's Doll House with their usual success. Josie Cohan is a remarkably graceful dancer, and George's odd steps brought him plenty of applause. Edward Christie appeared as a typical down-East "jay," and his dry wit was appreciated.

new songs well. Weston and De Vaux proved themselves good musicians.

Others who appeared were Annetta Reed, dancer; Saville and Stewart, sketch team, and Mahor and Brown, German comedians.

PROCTOR'S PLEASURE PALACE.—John W. Ransome rang the changes on the silver and gold and sound money questions to his heart's content and his political gags were roundly applauded. Fields and Lewis did their very quick t l i n g act and scored a hit. The new grand ballet, "Espanita," was a great success, judging from the applause it received. The costumes were Spanish and the girls were New Yorkers, but that did not detract from the interest of their performance. "Baquevols," the other ballet, was repeated and made its usual hit. Mlle. Alma continued to please in her revolving electric globe act.

The Reed Birds introduced one of their pleasing sketches in which the whole family take part. Each of the Birds is talented in some direction, and their efforts are very effective. Pretty up-to-date songs were sung by Eunice Hill, Louise Auber, and Rice and Halvers.

Athletic feats of various kinds were introduced by the Pantzer Brothers, the Cee-Mees, Harry Ferton, and Nordheim. George Lockhart's elephants went through their performance as usual. Baisley and Simonds, sketch artists, and W. C. Davis, comedian, made hits in the comedy line.

The pretty roof-garden was open on the fine evenings, and a good programme was presented. Among those who made hits were Ransome, Iola Pomeroy, Fields and Lewis, Emma Carra, Annette Reed, Billy Barlow, and others who were in the downstairs bill.

OTHER ROOF-GARDENS.—Caroline Hull, the triple-voiced vocalist; Crimmins and Gore, with their eccentric comedy sketch; Pauline Von Arold, with her Titian hair and up-to-date songs, and Gilmore and Leonard, were the hits last week at the Madison Square Roof-Garden.

Hughy Dougherty and Vermona Jarbeau kept the patrons of the Casino Roof in the best of humor.

At the American, among those who were particularly pleasing were Pearl Andrews, the clever dialect mimic; Stuart, the male Fattil, and Annie Hart, the favorite serio-comic.

IDA FULLER

Ida Fuller (sister of La Loie) is to head her own company the coming season, under the management of Steve T. King. The party is called the Ida Fuller High-Class Vaudevilles, and embraces some of the best-known talent in America, combined with several European novelties that have not as yet been seen in this country. Ida Fuller's work is on the same order as La Loie's, and she has won in almost as world-wide a reputation, having followed closely in the footsteps of her talented sister in all the large cities of Europe, South America and this country.

During Miss Fuller's tour the coming season she will try to outdo all her previous efforts in the way of presenting novelty dances, and, being of an inventive turn of mind, there is little doubt of her realizing her efforts. Her Western tour this year has surpassed all expectations, as there was not a city in which she played where her engagement was not extended. Both La Loie and Ida attribute the secret of their phenomenal success to their gift of invention, as it not only seems natural for them to invent, but their ideas are as easily carried into execution, and never fail to please. All their spare time they devote to origination, consequently it is an easy matter for them to keep ahead of the public and create a constant demand for their services, and at their own figures. Ida's latest creation she calls the "Dance of Fire." This is said to be one of the grandest pictures of its kind ever presented on any stage in the world. At the finale of this dance, suddenly, by a quick change in all the lights, she looks as if she were surrounded by huge tongues of fire, and in another instant the whole stage is flooded with apparently many thousands of bright and glittering firebugs, which completely envelope her as she disappears from view. Suddenly the lights are cut off, showing a bare stage. This effect is so realistic that it never fails to arouse several curtain-calls. Miss Fuller has several other new and novel features ready to surprise the public with when she starts on tour. Manager King is more than pleased with the outlook for the season for Miss Fuller's company, as he has booked almost forty solid weeks in the large cities, including New York, Boston, Chicago, Philadelphia, St. Louis, Cincinnati, etc.

A GOOD PARODY.

The following parody on "Mother Was a Lady," has never been sung in public. The vaudeville comedians are welcome to it. It ought to make a hit, as the original song is attaining a wide popularity:

Two bums sat at dinner in a Bowery joint one day,
While dining, they were eating everything that came their way,
And when a tough-mug waiter slapped down their bowls of food,
They kicked him in the forehead, in manner rather rude.
At first he did not notice them, but when he did, Oh my!
He poured the hot soup down their necks, and smashed them in the eye;
He jumped on those two hoboes, till they were nearly dead;
And looked the picture of John L., as to those bums he said:

"Me fader was a slugger,
Me mudder was a mug;
Me brudder is a bantam,
An' me sister she kin slug!
I've come to dis great city,
To earn me grub an' beer;
An' yer wouldn't dare insult me, see!
If dey wuz only here!"

MATRICE EDMUNDS.

AN OLYMPIA INCIDENT.

"I wonder why this beer tastes so good," said the young man with the store clothes and the new white shirt with the Chinese laundry finish, as he sipped the foaming beverage from a stone mug at the Olympia Roof-Garden one night last week. "I guess," said his friend in the forty-nine-cent outing shirt and the 1894 tan shoes, "it's because it's served in Hammerstein's." And the Dutch waiter, who was passing, tripped, and spilled a glass of creme de menthe frappe on the newly-ironed yellow shirt-waist of a repertoire soubrette who was sitting in the next row.

RANSOME AND SILVER.

John W. Ransome received an offer for a two-months' engagement in the City of Mexico while he was in San Francisco. His salary was to have been \$500 per week. Before signing the contract he stipulated that his salary must be paid in American money. The Mexican managers insisted that he must take Mexican silver. As the Mexican dollar is worth only fifty-five cents in New York, Ransome decided that the \$192.50 salary would not do, and declared the deal off.



IDA FULLER.

stanz and Ida were applauded for their feats of balancing.

TONY PASTOR'S.—Lydia Barry made her first appearance as a vaudeville star in New York, last week, and scored a great success. Her songs were encored at every performance. Tony Pastor sang every evening. His parodies are up-to-date and cleverly written. The Elinore Sisters were very successful in their comedy sketch. Lillian Green sang some new songs. Entertaining sketches were done by Sanford and Lee, the Two Bernards, Farley and Welch, Cain and Mack, the Travesty Trio (Gwynne Coye, Passie Lester and E. Mario). Frankie Haines sang some catchy negro melodies. The Travels gave their interesting Shadowgraph sketch. Mons. Nizaros did some clever work on the wire and rings. Bonnie Goodwin sang "The Chilly Widow" and other songs, and Felix and Cain created lots of laughter with their funny little comedy.

KOSTER AND BIAL'S.—Jules Levv was in his old form last week and delighted his admirers with his artistic work on the cornet. He was repeatedly encored. Marie Dressler was as successful as during her first week, and sang her songs with considerable dash. Bellman and Moore reappeared in their very entertaining sketch, in which good singing is one of the best features. The Trio Bernais appeared twice and sang their Swiss yodels very sweetly.

Ugo Biondi played The Chameleon and impersonated the different band leaders with success. Jenny Valmore sang her decidedly English songs in a thoroughly English way. Josephine Sabel sang songs of every land. Edison's vitasec was shown as usual. The new pictures included "The Suburban Race," "Niagara Rapids," taken from a moving train, "Shooting the Chutes," and "A Cake Walk."

KEITH'S UNION SQUARE.—Lumiere's Cinematographe created a decided sensation here last week. It was fully described in last week's MIRROR, and it is only necessary to add that the audiences were very enthusiastic over the new discovery. The depot picture with its stirring

McQuatters and O'Connell did some very clever comic juggling. The three Marvels twisted themselves about in wonderfully elastic fashion.

Montague and West were more successful than ever in their refined musical act, which is one of the best of its class now before the public. Louis M. Granat, the finger-whistler, was encored for his work. He introduced a new march called "The Meeting of the Blue and the Gray." Ward and Brown, who are known as "The Language Butchers," murdered the vernacular in the most approved style. Emma Francis did some very good acrobatic dancing. Louise Sanford sang some up-to-date songs, and Ali and Beni introduced some Arabian athletic feats.

PROCTOR'S.—Fields and Lewis were warmly welcomed last week. Their gags and parodies were laughed at as usual. The high-class singing and comedy act of Morrison and Jackson met with great favor. Dan Collier and Miss Mack made a hit in their entertaining little sketch. Billy Barlow told some good jokes and danced well. He also recited a poem founded on the song called "The Singer in the Gallery," which was applauded. Maggie Bennet, who is quite cute and pretty, sang and danced. Iola Pomeroy who is ditto, danced and sang. Prince Fee Long, a Chinese, juggled lighted torches and did some good acrobatic work. Inez Rae and Rita Le Monte, and their sketch is called "The Night Before the Wedding." Their finish in short skirts was particularly diverting.

A strange performance was that of Robert V. Ferguson, who impersonated "The Mad Butcher," in which he mixed comedy and tragedy in a most puzzling fashion. He also sang "The Bold Fisherman." The Nopareil Trio appeared in a sketch in which flute solos, skirt dancing and medleys were introduced. Their names are Nellie Chandler, Floy Farar and Rita Le Monte, and their sketch is called "The Night Before the Wedding." Their finish in short skirts was particularly diverting.

Balabrega gave an exhibition with a cabinet, and a committee from the audience, of the tricks performed by spiritualistic mediums. The work of the "committee" seemed to please the gallery boys immensely. Gerome Edwards sang some

A POPULAR PAIR.



BILLY S. CLIFFORD AND MAUD HUTH.

Above is a picture of Billy S. Clifford and Maud Huth, as they appear in their little comedy, *The Chippie's Call*.

They are great favorites with the patrons of the vaudeville houses, and their sketch is one of the most pleasing now before the public. Mr. Clifford impersonates the New York "chippie" to the life, with his carefully cut clothes, his hat, his cane and his single eyeglass. Miss Huth appears as a society girl with a penchant for singing coon songs, in which specialty she has no rivals.

Mr. Clifford was born in Urbana, O., in 1890, and made his debut in that city at an amateur minstrel show in 1882. Shortly afterwards he received an offer from H. Henry and traveled with him for a season. Later on he toured with Robinson's shows and with Miles Orton's Circus, having as a partner George Fuller Golden, who is now one of the most popular monologue comedians on the stage. Mr. Clifford next went with Sim Williams. In 1890 he joined Al G. Field's company. During '91 and '92 he traveled with Oh, What a Night! At the close of that season he joined his wife, and they have been playing in vaudeville ever since. They made their first real success with Tony Pastor, and have traveled with his company on every tour he has made since, and are very grateful to him for his advice and encouragement.

Miss Huth was born and "raised" in Macon, Georgia, which fact accounts for her faithful delineation of the darkey character in her songs. She made her first appearance in 1885 at the Halley Street Opera House, Chicago, where her coon songs won her immediate favor. She traveled through the West for several seasons, and in 1890 joined Weber and Fields' company. She remained with them until she married Mr. Clifford, when they originated the sketch in which they have since appeared.

They have lately added an imitation of a colored cake walk, in which they picture the black dandy and his girl so accurately that the house invariably comes down. The camp meeting sketch, in which they are assisted by a nigger in the gallery, is also a great feature.

During a chat with a Mirror man one day last week at Keith's Union Square Theatre, Miss Huth spoke interestingly of the difference between the vaudeville performers of the present and those of the old days. "Most of the performers nowadays," she said, "are very thrifty; they save their money and invest it where it will bring in a good return. Salaries for good acts are very large, and if the performer's health is good he can easily lay by a comfortable sum every year. We own a fine farm in Jersey. We are going to sell it soon and buy a larger one, on which we will establish a dairy, which can be made to pay a handsome profit. When the public tires of us we can tear that we have a comfortable home to go to and enjoy the fruits of our labors. Don't forget to mention that our baby boy, who is sixteen months old, is out on the farm, and weighs nearly forty pounds."

When asked about her songs Miss Huth said: "I have made a special study of the singing of negro songs. I was brought up right among the black people in Georgia, and I know what I'm talking about. Some people find fault with me because I don't move around more when I sing. I never saw a darkey go through those extravagant exercises that some performers find it necessary to introduce when singing a Coon song. I don't think it adds anything to the effect. The intonation of the voice is the principal thing, and I think one must be born with the knack of singing those songs in order to be able to do it well. By the way, the taste of the public has changed greatly during the past few years in regard to coon songs. They used to like negro hymns and melodies like 'Nellie Was a Lady,' but now they call for songs in which the negro figures as a scrapper, like 'The New Bully' and others of that kind. I have to keep changing my songs constantly in order to keep up with the varying tastes of the public."

NEXT SEASON'S ATTRACTIONS.

Although the roof-garden season is scarcely in full swing as yet, the managers of the big New York houses have their plans pretty well laid out for next season.

The Fall and Winter season will begin about September 1. The Olympia Music Hall will open on September 7 with a grand revival of Marguerite and an excellent vaudeville programme, which will probably be headed by Vesta Tilley. Dan Leno, a big favorite in London, will come later in the season. The roof-garden will be enclosed and heated, and performances will be given on its stage. An immense hall is being fitted up in the basement as a "mystery room," somewhat like Egyptian Hall in London.

Koster and Bial's will open about Sept. 1. The stars who will entertain are all from Europe. Cissy Fitzgerald will head the opening bill, and will remain for a few weeks before rejoining Charles Frohman. Among the performers who will appear during the season are the Flying Jordans, Eugene Stratton, an English negro comedian, Mlle. Diamantine, transformation singer, the Three Sisters Macarte, high wire artists; Lavate's orchestra of twenty four trained dogs; Lent Nobel, ventriloquist; Griffin and Dubois, Parisian eccentrics; John Clermont's Equine Circus, and the Five Senates, acrobats. None of these people have ever been seen in America.

A grand spectacular burlesque which will employ over one hundred people will be put on in October.

The season at Proctor's Pleasure Palace will

begin on Labor Day, with the entire company which will appear on the road with George Lockhart's elephants. Among the novelties booked for the Palace are Paulus, the French singer; the Brothers Schwartz, eccentrics; Henry Lee, character impersonator; Kate James, comedienne; Ara, Zebra and Vera, acrobats; and the Three Eugenes.

Proctor's Twenty-third Street Theatre will be run on the same plan as in the past, and all of the stars engaged for the uptown house will be seen there.

Keith's Union Square will have many novelties during the season, including The Three Sisters Macarte, wire walkers; the Brothers Detroit, head balancers; Marco Twins, grotesques; Koolie, a noted juggler; the Six Glissarettes, acrobats; Lena Pantzer, aerial artist; and many others. Numerous improvements will be made in the house. New seats will be put in both orchestra and balcony, increasing the seating capacity. New carpets and hangings will be put in throughout, and the electric lighting apparatus will also be improved.

Tony Pastor will continue the all-day and evening performances, with bills made up of the best native and foreign talent available. The house will be renovated during the Summer, and many improvements will be made.

The Standard Theatre will be added to the list in the Fall, so it can be seen that New Yorkers will not want for vaudeville with all these houses devoted to this form of amusement.

NEW ROOF-GARDEN OPENED.

The new roof-garden on the Grand Central Palace building, Lexington Avenue and Fort Street, was opened on Wednesday last in the presence of an immense throng. The garden is very large, and 10,000 people can congregate on it at once. The auditorium is in an immense open space with a stage at one end, on which vaudeville performances are given. A portion of the roof is covered with glass, so that the performances can be enjoyed even in wet weather.

The place was not ready on the opening night, and a good deal of confusion resulted. The crowd was very good natured, however, and everything went with a rush. When the decorations are all in place the garden will present a very attractive appearance, and will no doubt become very popular.

The performers who appeared were Joseph Gostz, Belle Black, the Chickering Quartette, Violetta, the Bland Sisters, Smith and Cook, Mildred Howard De Grey and Sidney De Grey, the Newsboys Quintette, Quinn and Wagner, and Helene Mora, who made a great hit with "Mother Was a Lady" and other songs.

During the Trilby dance of Mrs. De Gray the wind blew the music from the stands and she was obliged to wait until the sheets were gathered before she could go on.

NEW STARS FOR PROCTOR.

Johnstone Bennett and S. Miller Kent, who have formed a partnership to appear in vaudeville, were engaged last week by F. F. Proctor for his big novelty company which will tour the principal cities next season, at a salary of \$500 a week.

Miss Bennett and Mr. Kent have been connected with Charles Frohman's organizations for a number of seasons. They have had a sketch written for them which will enable them to show their versatility in light comedy work. Miss Bennett sailed for Paris on Saturday to get some new gowns, and Mr. Kent will spend the Summer cruising on his yacht *Yvonne*.

Their sketch will be produced with special scenery and costumes, and will be the "swell-est" act on the vaudeville stage next season, unless the Masons, Drews, and Dicksons make a big spurt.

J. W. KELLY AT REST.

The funeral of J. W. Kelly, "the Rolling Mill Man," took place from his mother's residence, 2340 Gratz Street, Philadelphia, on Tuesday morning last. The body was taken to the Church of the Jesu, where a solemn requiem mass was said by Rev. Father Dooley. The interment was in the old Cathedral Cemetery.

The floral offerings were numerous and beautiful and were sent by friends from all over the United States. The attendance was very large. The pallbearers, who accompanied the remains from New York, were Tony Pastor, Mark Murphy, James J. Armstrong, Edward Halpin, Frank Bryan, and Frank Moran.

HYDE HELD UP.

James Hyde, the doorkeeper of Olympia, was "held up" on his way home last Monday evening, by five angry ticket speculators, who threatened to "do" him unless he promised not to help Mr. Hammerstein in his efforts to suppress the ticket speculators. Hyde made a motion as if to draw a knife and threatened to do some neat carving on the first man who touched him. The men scattered, much to Hyde's relief, as he was unarmed.

The speculators are much wrought up over the matter, and have offered a reward of \$25 for the names of the alleged speculators, who attacked Hyde, who could not give their names, as he did not recognize any of them.

SUNDAY NIGHT AT OLYMPIA.

A change was made in the style of entertainment at the Olympia Roof Garden on Sunday evening last. Instead of the orchestral concert, under Herr Scheel's direction, a vaudeville performance was given, which found great favor with a large audience.

Among the performers were Al Wilson, Madeline Marshall and Kitty Nelson, Louis Granat, the Metropolitan Sextet, Brooks, Denton and Osman, May Howard, Herr Tschow and his cats, Charles B. Ward, the Olympia Grand Opera Quartette, Edwin Latell, the Marshall Trio, and the Silves.

BELLE DE FOREST IS INSANE.

Belle De Forest, one of the "whirlwind dancers," was taken to Bellevue on Wednesday last. She was examined by physicians on Thursday, and declared insane. She was taken to the insane asylum on Blackwell's Island on Saturday last. It is said that her case is hopeless, and that she will never regain her reason. The cause of her malady is said to be excessive cigarette smoking. She was accustomed to smoke fifty every day.

GAYLOR'S PLANS.

Robert Gaylor will return to the vaudeville temporarily next season. He will be a member of Weber and Fields' Own Company for '96-'97. In the Fall of '97 he will be seen in a new farce-comedy called *Fads of New York*. He is preparing a new specialty for next season, which will be different from anything he has yet done, and he feels very confident of success. He says he will have another try at the London halls next Summer.

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VAUDEVILLE JOTTINGS.

The Vitascope is now being exhibited in a store on Fourteenth Street, only a few doors away from Keith's Theatre, where Lumiere's Cinematograph is making a hit. Ten cents is the price charged for admission to the Vitascope exhibition.

Bellman and Moore played a return engagement at Koster and Bial's Roof-Garden last week.

Lillian Russell was an interested spectator at Frohman's first performance of El Dorado at Hammerstein's. She seemed particularly pleased with the work of the great Italian change artist, and smiled encouragingly upon him from her box.

Baker and Randall, who were among the victims of the Boston Park Theatre fiasco, write that they did not receive any of the money which is said to have been given by Weber and Fields for the relief of the performers who were engaged at the Park.

Montague and West have gone to join the theatrical colony at St. James, L. I., for the Summer. They have been working for some time past on a new act for next season, which will be the most unique musical turn before the public.

Jack Hirsch is busily engaged in booming Vernon's Jarbeau. Is one of the big Sunday papers of June 29 he had a page with pictures giving the history of her legs. During last week he had the X rays turned on her by Nikola Tesla the electrician, and had her pose for Edison's Vitascope and Kinetoscope, and for *Money's* and the *Metropolitan*.

Commissioner of Excise Hilliard granted a license last week to Weber and Fields for their Broadway Music Hall, formerly known as the Imperial.

Josephine Sabel has been offered the leading part in a big production next season. If she can cancel her Australian contracts she will accept it.

We have received from Leona Leota Brooks, author and publisher, copies of her two new songs, "Naughty Maudie" and "Sweethearts in the Dell." Miss Brooks is the authoress of "An American Girl is Good Enough For Me."

"The Babies in the Park," a new song written by half a dozen prominent song writers, is now being sung by Emma Carns and Lillian Greene.

Vernon's Jarbeau will not go to Australia, but will head a burlesque organization which will go on tour next season.

Mrs. Jeannette Dupré-Watson has inherited \$2000 from her aunt, who died at Bordeaux, France, on June 16.

Weber and Fields have engaged "Chip," a celebrated English comedian, for their Broadway Music Hall next season.

Kittie Sharp will spend the Summer in Saratoga.

Paulo and Dika have sued John W. Hamilton for canceling their second week at the American Roof-Garden without cause. Mr. Hamilton says they failed to put on a special act for which he engaged them, and was justified in canceling the date.

Enice Vance, who is at present in South Africa, will come to the Casino Roof-Garden in August, with several new songs.

Maggie West and Bella Gold entertained the patrons of the Hotel Todd Summer-Garden, Saratoga, N. Y., last week.

Harry Hammerstein caught two young men amusing themselves last Tuesday evening at Olympia by cutting the awnings with knives. They were arrested after a struggle, and were discharged in court the following day after promising to behave in future.

Frank Taylor, an employee of the Van Amburgh Circus, was severely bitten by a vicious stallion named "Don," at Byonne, N. J., on June 28. His wound was dressed by Dr. L. F. Donohue.

Zelma Rawlston is meeting with great success at Harrison Park, Terre Haute, Ind. She is singing two

Robert A. Mansfield's 4 Big Song Hits.

"There Was Once a Little Maiden"—Comic Ballad, "A Picture of My Sweetheart Pretty May"—Pathetic Ballad, "You Can Bet Your Sweet Life I Was in It"—Comic March Chorus, and "A Belle of the Bowery"—Waltz Song and Chorus. Professionals can have copy of either song upon sending address and ten cents in stamps to

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SIGNOR and MADAME

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THE FEATURE.

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new songs by Goggan, "I'd Like to Be a Girl Like Her" and "The Brand New Woman."

"A clear and undisturbed view of heaven and earth" is what the press representative of Koster and Bial's promises to every patron of the roof-garden. That is a good big 50 cents worth.

Irene Washburn is in Columbus, O., trying to secure a commutation for her husband, who is serving a long sentence for highway robbery.

Among the performers at Rice's Circus Carnival at Manhattan Beach this week are the Brothers La Moine, Billy Burke, Fred Russell, Tatalli and Abani, the Richards, Rosa Lee, Only Sisters, Robert Whittaker, and Professor Morris's educated ponies.

Jennie Whitbeck, although a comparative stranger to vaudeville, scored a success at the American Roof-Garden, last week, where her striking beauty and exceptional talent met with much favor in topical songs.

Annie Held, the Parisian model, who has appeared as an eccentric singer, is engaged for a New York season.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Most of the vaudeville houses had good bills for their patrons, and in one or two instances the attractions were exceptionally strong. Such was the case at Hopkins's Theatre, and resulted in big business. Colonel Hopkins is ever on the alert for the best, and the artists who appear at his palatial and comfortable theatre are always of the better kind. Novelties, features, etc., can always be found on the Hopkins programme. Clever Tim Murphy appeared for the first time in vaudeville here at this theatre last

week, and his monologue made a great hit; the impressions which he introduced embraced life-like pictures of many prominent actors, done in the most artistic manner, and the large audience could not get enough of him, although he responded to numerous encores. Without a doubt Mr. Murphy is the most pronounced vaudeville hit of the season. Arthur Denning, the burnt cork story teller, was also in the bill, and his songs and jokes were entertaining. Clavton, Jenk us, and their conkey, "Jasper," were laughable in a skit called "The Darktown Circus." The four Lassars appeared in a comedy sketch, and the Fisher Sisters and May Estelle Belmont made up the vaudeville part of the show. The Hopkins stock co. presented a double. The beautiful Rustic Annex Garden is becoming very popular. After seeing a good show followed by a cold bottle in this pretty place, the evening has been well spent.

Monastic Temple Roof-Garden: This handsome resort continues to do its share of business, and Mr. Landis informed the Mirror man that all concerned in the management of this place were highly pleased with the business and the way it was increasing. Manager George A. Fair, who is ever on hand to keep things moving in not a active as heretofore, owing to an accident which nearly broke one of his legs, and now he is obliged to use a crutch in getting about. The performance at Chicago's highest theatre opened with Truly Shattuck, who sings well and looked pretty in a stunning gown. Cushman and Holcomb, in a singing specialty were pleasing, especially Sadie Cushman's "dinner pail" song, which was very well done. Lizzie Mulvey and Pearl Inman proved to be accomplished dancers; Eckert and Heck were fairly good in a musical act; Lillie Laurel offered some songs and stories, and seemed to please the attentive audience. She should not omit her impersonation of Vesta Tilley; this was formerly the best part of her specialty. Siegfried, the mim, had nothing new to offer, but what he did was worth seeing. The hit of the bill was that ever-welcome quartette, the Manhattan Comedy Four. They never grow tiresome, and their comedy work and excellent singing has won for them a rather enviable reputation, and they merit all the good things that have been said about them. Golden Chaffant and Golden closed the programme, followed by a number of musical selections nicely rendered by Charles Quinn and his splendid orchestra.

Chicago Opera House: This popular continuous theatre has been packed nightly, and a well-selected co. of vaudeville celebrities interpreted the lengthy programme. Fred Hallen and Mollie Fuller were the head-line, and they were favorably received. Joe Hawthorne, the bright German comedian, also made a very pleasing impression, and the others who also appeared in their respective specialties were: Walter Reed, the Eldridges, Mabel Simon, Kugel and Laughlin, Bowers and his performing dogs, Joe Hardman, the two Graces, Leola Mitchell, Baker and Lynn, Carrie Scott, the Trocadero Quartette, and Eddie Gignere and Blanche Boyer. Managers Kohl, Middleton and Castle expect to have their new house (the Olympic) ready by Sept. 1.

Great Northern Roof-Garden: An event of some importance the past week was the opening of another roof-garden, which is the only real open-air affair in the city, and in case of rain or snow (it is so cool in Chicago evenings) would not be out of place. Thanks to John Ringling's patrons, the famous "Ringling round top" can be spread over the garden within a few moments, and thus the patrons will be protected, at least for a time. The opening bill included the following: Little Chip, R. J. Jose, Georgia Parker, Wilson and Waring, Neddie Black, Kugel and Laughlin, Bertha Waring, Florence Holbrook, Eric Veronic, Chulita, the Gebrae Sisters, and the White Hungarian Band. Richard Madden, formerly of the Chicago Opera House, directed the orchestra in the same capable way. If the weather will only subside (it is a while and not keep so burdened with either an overcoat or an umbrella, this sort of out-door amusement will prove to be a winner. Samuel E. Rork is the manager of Chicago's new roof-garden.

Imperial Music Hall: Manager John Cort presented another straight variety show to rather satisfactory business. The bill contained considerable that was worthy of an evening's attention. The man palm and evergreen trees which have been placed about the theatre, together with other airy decorations and many electric fans, etc., make it a very desirable resort. In the bill were James H. Cullen, Julia Rice, Putnam, Morris and Goodwin, Riley, Wolf and Eggleton, Evans and Langford, Frank O'Neill, Ardine, Castellan and Hall, and others.

Orpheum Music Hall: George Emery continues to be a great favorite at this place and Manager Blei has engaged her indefinitely. The other entertainers were: Brothers Butino, Ray Vernon, Jeannette Burns, Williams and Johnson, Seamon and Monti, Allen and Stone, and a series of living pictures.

Coliseum Gardens: The big pyrotechnic ballet and vaudeville spectacle, America, opened July 1.

Sam T. Jack's Opera House: Burlesque and vaudeville formed the style of entertainment at this theatre, and Robert Van (1) ten and Charles Banks had it all their own way. The two burlesques served to introduce many pretty girls. The scenery and costumes were better than the average and two shows each day were given to good business.

The wonderful Edison Vitascopes will shortly be seen at Hopkins's Theatre. This is another case of Colonel Hopkins's hustling for good things for his patrons. The Vitascopes and Roof-Garden looks very bright from the outside, and if the interior presents the beautiful appearance the management is figuring on it will indeed surprise the public when the doors are thrown open.

Thomas L. Grenier has opened a rather novel cafe called the Cripple Creek Camp. His Lyceum Theatre will reopen the latter part of August.

There are no less than eighteen tent shows in Chicago doing a good business, and offering vaudeville, circus, Uncle Sam's Cabin, and numerous other styles of entertainment.

BOSTON, MASS.—At Keith's fourteen members of the symphony orchestra give popular concerts under the direction of Max Zach. In the specialty bill are the Vitascopes, Charles Dickson and wife, William Masaud, and Capitola Forrest, Misses O'Neill and Sutherland, Van Aulen, McPhee and Hill, Swift and Chase, Mat Farnum, and John R. Hasty.

Tim Smith, the Ohio walker, is at Austin and Stone's for another week. Among the others are Tony Barker, Jolanki, Bello's spanishs, Mirasha Orchestra, Della and Harry Adams, the Three Wrightons, Kelly and St. Claire, Prof. Wallace, Riley and Hughes, Markham's Fata Morgana, the Three Wright Sisters, Tyrene and Evalale, Baker and Randall, Evans and Hoffman, Tom Hartley, and Louise Kerlin.

BUFFALO, N. Y.—Jaeger's Roof-Garden is well patronized. Scarcely a night passes that patrons of the garden are not turned away for lack of room. The concerts given at the garden are thoroughly enjoyable. It is the first roof-garden in Buffalo, and its success should be an encouragement for others next year.

Gibb's Music Hall finished its third week very successfully. Little Pearl Raymond delighted large houses at every performance. May Hanley also made a hit. May Belle proved very popular, and Leona Lewis, who came from Proctor's, New York, won the audience. This new hall is doing good business, and its prospects for permanent success are very encouraging.

PRIMA, O.—Midway Park, under management of Harry Hardy and C. C. Sank, opened season 22. The reception the city and country gave to the show was gratifying. The following appeared: Madge Maitland, Lavagne Sisters, Millie Le Voy, Haunear and Barton, Charles H. King, Charles Penton, and Kid Haunear gave a daily balloon ascent. Sunday 22 opened to good business with the following bill: McIntyre, Rice and McIntyre, Le Petit Freddie, Elvira, Bryan and Langdon, Inez Pearl, James R. Marks and 4-Paws Rube, and James Murray, pianist. The Marine Band plays 4.

TOLEDO, O.—Casino (Frank Burt, manager): For the week ending 4 the Vaidis Sisters remained. Casino Comedy Four Quartette, Almont and Dumont, Lillie Gerrie Cochran, Zazelle and Vernon, Billy Jaxon, Pearl Hight, Weather hot and pleasant. Business good.

HORNELLVILLE, N. Y.—The Musgraves, assisted by several vocalists and dancers, are at Glenwood Park, a suburb of this city, for the entire week commencing 27. Three performances daily with large crowds in attendance.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): A star bill and packed houses was the verdict for the week. Lizzie Raymond and McAvoy and May made big hits, and the old favorites held their own. New faces June 29: Papina, Meers Brothers, Washburn Brothers, Lawrence and Harrington, and Bimbo and Tehi.

SPRINGFIELD, MASS.—New Market Theatre (C. W. Fonda, manager): Week of June 29 Barton and

Eckhoff, musical comedians; Rage Winchester, singer; Mitchell and Lore, comedians; The Two Kidds, comedy sketch; Mary Janella, Leonard and Fulton, comedy duo; Madge Freeman, English vocalist.

ITEMS FROM RINGLING BROS.' SHOWS.

St. James, Minn., June 28. Again I send you the doings of the week. To begin with, Sunday at Winona was a very enjoyable day for the members of our company. There was some record breaking among our bicycle riders, some riding as far as fifty miles. Our jolly friend West tried to ride ahead of his wheel, and took a header, but luckily escaped without any injuries, as he is used to taking falls. I understand that Willie the boy will give his bicycle rest for a week or so, and now sits his meals standing. He expects to take a trip across the pond at the end of our present season, making his second trip to England. He is now in correspondence with a prominent English circus manager, Mr. and Mrs. James R. Adams who are the guests of Mr. S. C. White, the wholesale grocer here (Winona), who is the father-in-law of Ernest Cook the clown, and a cousin to Mr. Adams. I hear at last the Da Coma Indiana Club has disbanded after a very hot and wet Sunday. One of the chiefs nearly drowned his square, and now the Da Coma has started a new club called the Beside Club, with none but male members. We had thousands of visitors on the grounds Sunday taking in the sights of circus life. The members of the Winona press were piloted around, and Monday morning there were columns about the show. Monday was another ideal circus day as far as the weather was concerned, and the town was crowded with people who came by the different railroads and steamers on the old Mississippi River, and drove in for miles around, as they had not forgotten the Ringling Brothers' Show of two years ago. The big tent was tested to its full capacity at both performances, there was only one opinion expressed, and that was that it was the finest and best show ever in Winona. Here the boys received their new "Dramatic Mirror Date Book," and Jim Adams, who ordered them for the boys, says they are the nearest date books he ever saw, and had to send in another large order. While speaking of the "Mirror Date Book," I also send you a few words in praise of the New York Dramatic Mirror: When the season started there were only a few taken with the company, but this season, with its usual enterprise, it has started an arena column, and after our people began to read the Mirror they saw at once what an interesting paper it was, and now the boys look anxiously for Saturday to get their Mirror. There are quite a number of Mirrors taken with the Ringling Brothers' World's Greatest Shows now, and all agree it is the best showman's paper published. Tuesday we played Rochester to large crowds. There we had had a heavy rain just as the afternoon performance was over, but it cleared off in time for the doors to open for our evening performance. It is what the boys call the Ringling's luck. Call it what you like, it is certainly remarkable the business they do in spite of all kinds of weather. At Ringling is always looking around to improve the performance, and nearly every week something new is introduced. This week the clowns have introduced a lot of new business, and it makes the crowds scream. At Owatonna on Wednesday, just as the Grand Amazon March was finished, a terrific thunder storm came up, and for about thirty minutes the rain just poured down in torrents, and the performance had to be stopped, as the large audience became a little uneasy on account of the heavy winds; but the storm cleared off, and everything went on as if nothing had happened. But there was certainly some great hustling among our folks to keep dry. De Mott is entitled to the credit for the fast running when there is a storm around, for he disappears like a sprit in a pantomime; but he turns up O. K. when his turn comes. The other week, when I spoke about our funny clown, I forgot to mention our little German serial clown, Shorty Landauer, who never fails to make the audience scream at every performance with his funny falls from the aerial bars. The act which is performed by the Picardo Brothers is one of the finest in the business. Thursday we showed New Ulm, and we all turned into Germans, for this is a real German town, and, as the old saying is, "When you are in the land do as the land does," so all the clowns took Dutch jokes and did Dutch falls. The Germans turned out in full force, so we did an immense business, and they certainly enjoyed the show. The lot was one of the finest of the season, as far as smoothness goes, for it was like walking on a velvet carpet. We are getting some long drills in this country. At St. Peter, Friday, we were blessed with another lovely day, and as usual our business was very large. By invitation of the Ringling Brothers the inmates of the State Insane Asylum, to the number of 300, attended the afternoon performance, and they all seemed to enjoy the show fully as well as the more sane ones there. Mrs. Anna Cook, one of our lady jockey riders, rejoined the show, she having recovered from a broken arm which she received while riding in the races in Chicago. She speaks highly of the treatment she received from the Ringling Brothers while recovering in Chicago. The chimpanzee got a new home this week in the way of a brand-new cage, and he seems proud of his change, and plays with his keeper like a child. He is a most interesting animal, and draws the crowds around his cage by thousands and holds them there until the show starts. He has become nicely acclimated and seems quite contented with his new house. Billy Worthington, his keeper, is pretty proud of his charge, and under his tuition the chimpanzee is rapidly learning many comical tricks. Saturday's town (Blue Earth) was the banner stand of the week. Our business was something tremendous, and it was a jolly crowd at that, and they surely enjoyed the long programme hugely, the big features and races setting them wild. Just after the afternoon concert we had another of the sudden rain and wind storms that abound in this country, and for awhile the very heavens seemed to open and just let the rain drop down; but luckily everything was in good shape and there was no damage done and in a short time the sun was shining as brightly as ever. We heard that the town of New Ulm where we showed the same day was a-ruck by the wind and that over a hundred people had been injured and houses had been blown down. These storms are short but terrible while they last. Here we had the pleasure of seeing our genial press agent, W. D. Casey, who came to consult with the Ringling and have a look at our pet chimpanzee. We let Blue Earth on time over the W. P. M. & O. R. R., arriving here this morning at 4 A. M. for a day of rest and pleasure, preparing to start afresh to-morrow.

ARENA.

WAUKEGAN, ILL.—Howe-Louden Shows have billed the town for their appearance 6, 7.

BOONTON, N. J.—Charles Lee's Circus, June 30, gave a very satisfactory performance to good business.

PORTAGE, WIS.—Ringling Brothers' Circus 13.

BELOIT, WIS.—Ringling Brothers are making things radiant here with their paper advertising their appearance 20.

QUEBEC, CAN.—Walter L. Main's Circus 2.

DES MOINES, IA.—Sells Brothers and Forepaugh's Circus played to large audiences June 23, and gave an excellent performance.

PUTNAM, CONN.—Bob Hunting's Circus gave an excellent show here June 29, 30, to large crowds. Lew Hunting came of age on 29 and was presented by the co. with a fine shaving set as a mark of their regard.

SHOXCITY, IA.—Pain's Destruction of Pompeii 6 11: Sells Brothers' Circus 13.

AURORA, ILL.—Sells Brothers and Forepaugh's Circus gave two good performances, afternoon and evening, June 29 to good business. May Hanley also made a hit.

FOCATTELLO, IDAHO.—Wallace's Circus was here June 29 to good business.

GRAND FORKS, N. D.—Gentry's pony and dog show 24, with matinee 4. Wallace's Circus 13.

ST. PETER, MINN.—Ringling Brothers' Circus June 26, packed tents afternoon and evening.

DIXON, ILL.—Forepaugh and Sells Brothers' Circus showed here June 27.

PITTSBURG, PA.—Norris Brothers' Circus June 19, 20 to fine business. Welsh Brothers' Circus 6-8.

FARGO, N. D.—Wallace Brothers' Circus comes 10.

BURLINGTON, VT.—Spark and Cole's Circus 3, 4.

BENNINGTON, VT.—Cole and Spark's Circus was here June 22, afternoon and evening, to S. R. O. The co. had trouble at North Adams, Mass., and only a part of the show was here, but they seemed to give good satisfaction.

CROOKSTON, MINN.—Wallace's Circus comes 11.

TROY, O.—La Pearl's Circus appeared 2.

UNION CITY, IND.—Sun Brothers' Circus will be here 9.

SHEBOYGAN, WIS.—Buffalo Bill's great show appears Aug. 30.

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75.00—Second " " " "

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125.00—First " " Baritone " "

75.00—Second " " " "

50.00—Third " " " "

2d. The songs are to be of medium grade, with words of character to tell the story in a simple way, and the accompaniment must not be difficult. If arranged for soprano they are to be from C to A, and for baritone from A to F. They must also be songs that have not been heretofore published.

3d. Manuscripts not awarded prizes will be returned to the composer.

4th. Premiums are to be awarded on or before Aug. 20, 1896.

5th. I have deposited \$500 with the well-known White-Smith Music Publishing Co., and they will deliver the prizes to whom they are awarded by the committee.

6th. Manuscript accepted shall be, upon payment of the prize my sole property.

7th. I reserve the right for the committee to reject any or all manuscripts submitted that do not meet the above requirements.

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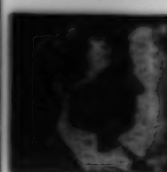
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